The Effects of Goal Setting on Persistence, Resilience, Engagement, and Self-efficacy of Students Taking a Required Concert Band Class

by

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ABSTRACT

Concert band classes have been part of the schooling landscape in Canada and the United States since the early 1900's. Nevertheless, the context in which concert band classes have been offered recently has undergone a dramatic change. Typically, concert band classes have been offered as an elective course in schools, but more recently, concert band classes in some school settings have been required, especially at the beginning level. Because of the required band class context, it can no longer be assumed students in such band classes have the same music making goals exhibited by earlier generations of students. Persistence, resilience, engagement and musical self-efficacy have been affected when choice was no longer afforded. This study was conducted to examine how goal setting strategies influenced student persistence, resilience, engagement, and musical self-efficacy within a required beginning concert band class. Framed by Bandura's Self-Efficacy Theory, Bronfenbrenner's Ecological Systems Theory, and Tinto's research on persistence, a goal setting intervention was devised and offered to students taking a required grade 6 beginning band classes at an independent school in Ontario. Using a concurrent mixed method framework, quantitative and qualitative data were collected. Results from the quantitative data indicated no changes in the outcome measures. By comparison, qualitative data indicated persistence, resilience, engagement, and musical self-efficacy were influenced when using the goal setting tools. From students' perspectives, musical self-efficacy and personal self-efficacy were realized through grade attainment, music notation fluency, rhythmic accuracy goals established on students' weekly goal charts, and goal setting mind maps. Persistence and resilience were influenced as students overcame physical challenges through scaffolding

their practice efforts by creating individualized practice regimens. Engagement was influenced through the goal setting intervention as students set goals such as performing for others—be it peers, family, or their teachers. In terms of future research and practice, cycles of action research would include expanding the goal setting intervention to include creating differentiated music making experiences alongside the traditional concert band genre, based upon principles drawn from a community music making contexts—specifically those involving collaborative music making like those experienced in Samba band ensembles. Recommendations for such experiences were shared.

DEDICATION

I dedicate this dissertation to my husband Roger with whom I share this crazy journey of life, my daughters who are strong in both mind and heart, and my parents who always told me I could do anything I set my mind to. I also recognize the women in my family who came before me. You are the reason I am here, why I am able to persist, and helped to guide me through this work.

Finally, I dedicate this dissertation to my students in Boston. You taught me more than you can ever know.

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To my doctoral colleagues and cohort, I am grateful to have been in the company of such great minds and passionate thinkers. Your influence not only shaped my thinking as an educator but also as a person. For this, I thank you. I am particularly grateful for Dr. Sogol Homayoun for our many chats, and for steering me back on course.

To the educators and administration at Bayview Glen, you are the reason this dissertation exists. Your dedication to excellence and passion for our students is beyond remarkable. I am humbled to be part of the team.

I am grateful to my husband for holding down the parenting duties, feeding us, making sure our bills were getting paid, and taking care of me when I needed it the most. I look forward to having many more years filled with adventure. Ellamay and Adeline, you continually amaze me. I hope by going through this work with me, you realize you can do anything you set your mind to do.

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CHAPTER 1

INTRODUCTION AND PURPOSE OF THE STUDY

I struggled extensively with academics in grade school. I was always last at every task, every assignment, and was often left to fend for myself. I attended a rural, one building K-12 grade school with approximately 500 students. The school had one resource teacher for the elementary grades and one high school guidance counsellor; a rotational position held by various high school teachers. My experiences in school were at a time and place where differentiation, remediation, and support for struggling students was on the cusp of educational best practice.

Although academic failure was a constant, I really enjoyed school and persevered. What mattered most to me was engaging with and learning about new topics and ideas, rather than the final grade. Because of the many defeats I encountered in school, I understood failure as part of my learning process. Failure provided the clues to understand what I was missing and what I still needed to know. These clues led me to believe I could probably succeed and do better the next time. Little did I know, throughout my K-12 schooling experience, I was building persistence and resilience skills that would last into my adulthood. By focusing on the excitement of learning rather than the end result, my self-worth and academic self-efficacy were not connected to the constant failures. Rather, by setting personal incremental learning goals, I created a learning pathway that was built on small wins, which in turn built up the confidence I needed to pass each grade and graduate from high school.

Alongside my K-12 schooling experiences, I was engaged in music. I began to take piano lessons in grade 2 and later elected to play clarinet in the school's concert

band. Although learning a musical instrument had its frustrations, unbeknownst to me, I was pretty good at it. By going through a series of failures followed by successes when learning a new piece of music, I knew through persistence I would eventually be able to play it. I used this skill set learned in school to establish learning goals as I worked through new music, prepared for music festivals, recitals, and examinations. Band class and playing the piano also provided the opportunity to engage in experiences and outcomes with like-minded students. Our common learning goals and outcomes were related to performing what we considered to be great music, within an activity we chose to pursue. Being a musician developed my self-confidence, improved overall self-efficacy, and laid the foundation for future career aspirations.

I have been and continue to be grateful for being a music teacher for the past 21 years. My career has been situated within both public and independent school settings, teaching within rural, urban, and suburban contexts throughout Canada and the United States. During this time, I taught K-12 general music, choir, jazz band, concert band, and musical theater. I have been fortunate to see my students achieve high performance levels and attain recognitions in many concert band competitions both at provincial and national levels, and my elementary ensembles have been praised for their outstanding performances. I have also supported students on their journeys into musical careers later in life. Nevertheless, more recently in my career, experiences I created for students in my classroom were challenged when required band class participation replaced the elective concert band model. I could no longer assume students wanted the same experiences and outcomes by participating in band class. Moreover, I could no longer assume students would adopt the same engagement and participation levels as those who chose to take

band class. Worse yet, when students had differing expectations and learning outcomes, they tended to lose interest and chose not to engage in music beyond the required band class years. Given this new set of circumstances, this action research study was situated within the phenomena of required concert band classes and the influence of such contexts upon student persistence/resilience, engagement, and musical self-efficacy.

Concert Band Tradition

For the purposes of this study, I have adopted the following test to describe the term "concert band tradition." To offer a working definition, I first described a typical beginning band class—what a band class physically looked like and then outlined typical outcomes and curricular goals related to concert band classes.

Concert band classroom. Upon entry into a traditional concert band classroom, one would observe music stands and chairs set up in a particular formation—typically flutes and clarinets in the front row, other woodwinds in the second row, brass in the back rows, with percussion located behind the group. The band teacher, commonly referred to as the conductor or band director, was positioned at the front of the band often on a podium, which has been shown in Figure 1. See Figure 1.

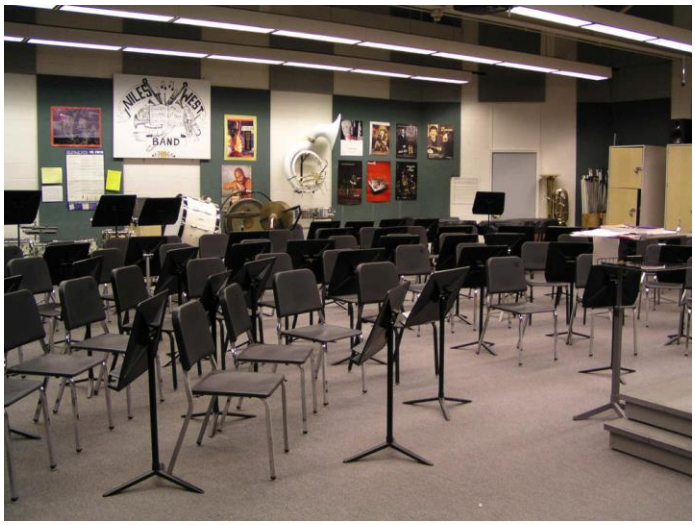

Figure 1. Image of a "traditional concert band classroom."

The set-up and placement of students in a band classroom was based on aspects such as:

1. Achieving a balanced sound both in the band room and performance space
2. Making space for all instruments, specifically related to repertoire (like-part playing)
3. Placement of strongest players—first parts in the front, seconds behind
4. Grouping like instrument families—woodwinds together, brass together, percussion together

(Blocher, Miles, & Corporon, 2010; Pearson, Elledge, & Yarbrough, 1993; Cooper, 2004; Rush, 2006; Sheldon, 2017).

Traditional curricular concert band outcomes and goals. Curricular choices for the band classroom, specifically in developing band classrooms, have been primarily driven by repertoire and method books which were chosen by the band teacher. Such method books, or band textbooks, focused on skill developments such as instrument technique and notation reading (Lautzenheiser, 1999; Pearson, Elledge, & Yarbrough,

1993; O'Reilly, & Williams, 1998; Sheldon, Boonshaft, Black, & Phillips, 2010). Student agency was often not afforded because the focus on how to play, how to read, and how to become technically stronger as a player became centralized as learning outcomes and goals.

Larger Research Context

Compulsory, non-elective music classes in Canada and the United States have been unique to schooling contexts. When K-6 elementary general music classes were offered, they had been embedded into the school day, typically with all children taking part (Parsad & Spiegelman, 2012). Despite being compulsory, equity, inclusion, and accessibility have been central to the principles of elementary school music instruction. Pedagogical practices such as the Orff Schulwerk, Kodály, Dalcroze approaches, and the Gordon Technique, encouraged differentiation and were designed to engage children in varied experiences such as singing, movement, using percussion instruments, and dramatization. Critical to the goals of compulsory elementary general music, the inclusion of multicultural and multiethnic musical genres alongside historical Western art music, provided musical engagement opportunities for children, exposing children to the larger global landscape. Due to the varied nature of music engagements and genres within elementary music classrooms, diverse experiences were afforded to students, providing a platform for students to achieve differentiated learning goals and outcomes.

Concert band classes and ensembles, which have been more specialized in nature, did not take on these same characteristics. Typically, these ensembles have been offered as specialized co-curricular/elective courses to students at the upper elementary and high school levels and were often not differentiated to accommodate all learners. These types

of musical ensembles were contextualized within a particular type of music making genre, thus appealing to students wishing to engage in common musical experiences with specific musical learning goals and outcomes. Concert band pedagogy and practice were situated within traditional Westernized rehearsal paradigms with conductors acting as the musical expert, choosing and eliciting high quality performance outcomes and experiences from their ensembles. The concert band ensemble was comprised of students utilizing wind and percussion instruments predetermined and outlined by textbooks or music method books and scores sold by music publishing companies (Blocher, Miles, & Corporon, 2007). Although some concert band programs offered students agency regarding which of the prescribed instruments they chose to learn to play, others, for example, assigned instruments according to available instrumentation. Because of the traditional elective nature of concert band, students typically chose to engage in music making that was culturally and socially of interest to them. Students who may not have subscribed to the genre of music, instrumentation of the ensemble, or the very specific method of music making in wind band, therefore typically did not elect to engage in such music ensembles (Abril & Elpus, 2011).

More recently, various mitigating factors have come together and changed concert band from an elective to a required class in some schools. Circumstances such the diminishment of music programs in schools related to funding cutbacks, (Arts program for at-risk youth says province is pulling $500K in funding, 2018; Darling-Hammond, 2006; Elpus & Abril, 2011; Kemp-Graham, 2015), increasingly diverse populations, and declining enrollment in school concert band classes (Elpus, 2014; Austin & Vispoel, 1992) have created circumstances that have led to requiring students to participate in

band classes as compared to electing to participate. This has been particularly true within the introductory band class years (Humphries, 2016). I found these factors to be consistent with my own personal teaching experiences, as I had been tasked to teach required band classes within five school settings throughout my teaching career. The required band classes were justified based on several factors including small school enrolments, increasing student accessibility, offering equitable learning experiences for all students, and providing students with a "well rounded" educational experience.

Local Research Context

The setting of this study was at Bayview Glen Independent School, located in Toronto, Ontario. Founded in 1962, Bayview Glen (BVG) initially began as a nursery school and day camp for children situated within the pristine setting of the Don Valley river area of North York, Ontario. A haven for young children to learn and explore within such a unique setting, the school's increasing popularity necessitated the need to expand its programming to grade 1 in 1964. Further expansion throughout the 1970s and 1980s resulted in development that included a new Upper School, thus fully encompassing a schooling experience from nursery school through grade 12. Also, during this time BVG transitioned from a private to an independent non-profit educational institution. Alongside the school's newly adopted independent status, it was necessary to find a new home, and in 1989 the school moved to the current Toronto location. As a well-respected educational institution, Bayview Glen is a member of the Conference of Independent Schools of Ontario (CIS) and Canadian Accredited Independent Schools (CAIS) organizations, which provide professional development and collegial opportunities

unique to private and independent school settings and contexts in both Ontario (CIS), and across Canada (CAIS).

Students at Bayview Glen (BVG) range in age from 2 years through 18 and come from various areas within and around the Greater Toronto Authority (GTA), with an enrollment of 950 students during the 2018/2019 school year. BVG has offered a variety of enrichment opportunities for students throughout their schooling experience such as various athletic teams, competitive Lego Robotics teams, Round Square, and the Duke of Edinburgh award, with well over 30 other clubs and student-led and run organizations (https://www.bayviewglen.ca/student-life, n.d.). Bayview Glen has a 100% graduation rate and post-secondary enrollment.

Music and the arts at Bayview Glen had been part of the educational landscape since the school's inception. Music instruction, provided by music specialists, was incorporated into classroom instruction by being taught alongside the classroom teacher. Early musical instruction saw students engaging with instruments such as dulcimers and Orff equipment, along with vocal music. Over the years, the music program expanded to include string instruction and a school orchestra situated within the Preparatory school, as well as private music instruction available before and after regular school hours. Further expansion of the music program through the 1990s included the addition of choral classes in the Preparatory and Upper Schools as extra-curricular activities, and concert band offered as an elective option during the school day, replacing string instruction. A signature piece of the BVG music program was the annual Spring Festival season in the Lower School, which afforded students the opportunity to perform in a musical. Rounding out the music program, all three school divisions had annual winter and spring

concerts, with the Preparatory and Upper Schools participating in an annual CIS performance in the spring.

Currently, BVG has offered music instruction pre-K through grade 12 during school day with six full-time music specialists, of which I am a current member. Private music instruction continued to be available outside of the school day offered by local musicians. Lower School music instruction occurred four times during an 8-day cycle in grades 1-5, with the nursery school and kindergarten children also receiving instruction four times per 8-day cycle. The Preparatory school offered a required band class to students in grades 6-8, 4 times for 40 minutes per 8-day cycle. As well, students in grades 7 and 8 have been able to elect to participate in concert band and/or jazz band class outside regular school hours. Choir was also offered to Prep School students before school four times per week in 30-minute classes. Within the Upper School, elective concert band classes occurred during the school day twice a week for 40 minutes, symphonic band, and jazz band once per week for 50 minutes, and choir offered during the student's lunch hour. Choir was also available to Upper School students once per week for 45 minutes.

Preparatory Band Classes. As previously stated, all students in grades 6-8 have been required to participate in concert band classes at BVG occurring during regular school hours. Taught by two band specialists, the program had a unique trait that I had not previously encountered within a concert band setting. Because the educators recognized the need to create varied learning experiences and outcomes for their students within the required band context, the learning environment they created focused on personal ownership, responsibility, persistence, and leadership within the band classes.

Students were supported in their efforts as they experienced failure and capitalized on it as a reflective learning tool to promote future growth and learning, rather than experience failure as a negative action. Students were also encouraged to communally reflect, revise, and make plans for continued improvement related to curricular, personal, and ensemble growth. By creating a learning environment that fostered reflection within a criterion and normative framework, the teachers created the environment for students to reflect upon personal performance goals and to also engage with their own mastery learning goals. When such learning environments were afforded to students, Pintrich (2000) maintained:

> students who adopt different goals might follow different pathways, or trajectories, over time, with some of them ending up in the 'same' place in terms of actual achievement or performance but having a very different experience on the way to this overall outcome. (p. 545)

Because of the challenges associated with learning an instrument for the first time, students in grade 6 band classes were afforded opportunities to develop mindsets of unity and togetherness related to success in the band room. Specifically, a type of collective understanding related to responsibility and accountability was established. They were also afforded opportunities to assume individual responsibility/accountability as an important piece of the band class environment for students to become responsible for *their* music making rather than having their teachers tell them what to do and become. Specifically, after playing a particular piece of music in class, students were asked to reflect, identify, and come up with strategies and solutions for improvement of their efforts. Creating such a learning environment, as I personally observed, fostered team building. It also fostered a safe environment in which to make mistakes, alongside

building individual accountability. Because of these observations, and for the purpose of this action research study, I adopted the term "reflective musicianship" as related to the type of learning environment grade 6 band students experienced at Bayview Glen School.

Issue of Concern

Despite creating a learning environment that engaged students in reflective musicianship practices, BVG band teachers were still faced with students who were not so keen to engage and learn to play a band instrument. When students have been required to engage in a musical activity that has been pre-determined to be good for them, personal experiences, expectations, and values associated with such experiences become varied. As stated by Asmus (1986) when the value has been chosen for students, rather than being chosen by students, engagement in the activity becomes differentiated—specifically "the values students place on activities can be identified from the reasons they cite for participating in an activity" (p. 263). Because the traditional elective model of concert band instruction assumed all students were highly engaged and interested in learning to play an instrument, traditional concert band pedagogy and practice have seldom been challenged.

Moreover, personal pathways taken by concert band educators shaped their own beliefs and understandings of instrumental musical interactions and engagements, thus influencing their pedagogical and practice choices in the classroom. Their understandings of music making, teaching, and student engagement typically have been situated within Western European formalized music making practices, had been praised through performance, and had been reified within post-secondary music settings (Abramo & Austin; 2014; Allsup & Benedict; 2008; Dwyer, 2015; Wright, 2008). These music-

making “truths” of the concert band profession framed educational understandings and internalizations of how to create and replicate perceptions of music-making experiences for children in schools. Further, the associated pedagogical practices, situated within a professional community of practice, were rooted in what was collectively known to be an assumed true about making music in concert band—not just in a post-secondary experience, but also from childhood musical experiences (Allsup & Benedict, 2008; Wenger, 1998). When confronted with the possibility of needing to change music education practice and pedagogy, in particular concert band pedagogical practices, it typically did not happen (Mantie, 2012; Mantie & Talbot, 2015; Talbot & Mantie, 2015).

Because these historically rooted pedagogies, practices, and music education “truths” related to elective concert band instruction have not yet required music educators to adapt, information about how to change instruction to meet the needs and expectations of students within a required concert band context was not readily available. Although the Prep School band program at BVG had created a unique pedagogical pathway for students to feel supported as individuals and musicians, persistence, resilience, engagement, and musical self-efficacy differed greatly among students. These differences were becoming more evident and concerning related to engagement as the year progressed. And although beyond the scope of this action research study, these differences were also potentially contributing to larger gaps in persistence, resilience, engagement, and musical self-efficacy beyond the grade 6 level.

The need to explore further persistence, resilience, engagement, and musical self-efficacy within the Preparatory School band program was warranted. Thus, I chose to explore the nature of persistence, resilience, engagement, and musical self-efficacy

within the required BVG band program. Specifically, this research study was situated within the grade 6 required concert band classes for the 2018/2019 school year.

Purpose of the Study

The purpose of this action research study was to understand how to further increase persistence, resilience, engagement, and musical self-efficacy within a historically and culturally, traditional music-making paradigm. Supporting what the band teachers had created regarding a "reflective musicianship" learning environment, I wanted to understand how students who set personal learning goals within a mastery and performance-based paradigm, increased engagement and musical self-efficacy, and also built persistence and resilience in the face of self-identified obstacles. To support students who were developing an enhanced sense of persistence, resilience, engagement, and musical self-efficacy, the intervention required students to engage with mind maps, goal charts, and reflective rubrics related to personal goal setting. The intervention considered predetermined curricular requirements for the course with students breaking down such requirements into self-identified learning goals. Using a concurrent, mixed-methods research design, both qualitative and quantitative data were collected, informing each other to determine the influence of the intervention on persistence, resilience, engagement, and musical self-efficacy.

Research Questions

To better understand how to increase persistence, resilience, engagement, and musical self-efficacy within a required grade 6 concert band class, the action research study was framed with the following research questions:

1. Within a required concert band setting, how and to what extent did engaging in

personal goal setting influence student persistence and resilience?

2. Within a required concert band class, how and to what extent did engaging in personal goal setting influence student engagement?
3. Within a required concert band class, how and to what extent did engaging in personal goal setting influence student musical self-efficacy?

CHAPTER 2

THEORETICAL PERSPECTIVES AND RESEARCH GUIDING THE PROJECT

It is difficult to achieve much while fighting self-doubt.

-A. Bandura

Feeling as if you do not belong in school was something with which I was keenly familiar. Watching others attain academic successes and never having them yourself was isolating and contributed to slowly chipping away at my sense of personal self-efficacy in many aspects of life. For me personally finding the internal motivation to academically persevere despite continued failure was challenging, and at times, very difficult. Because I had perceptive parents, they worked towards finding a space and place where I would become confident. For me, this was music. They encouraged my musical pursuits, and as a result, I found what and where I could be successful. By participating in a musical environment with like-minded people, alongside supportive teachers, my overall self-confidence grew. This newly enhanced self-confidence contributed to me being able to persevere in other subject areas. Failure, although still constant, became a learning tool. Setting small, incremental learning goals that worked for me, supported me to persevere and make it into music school. Now as a music educator, I have been examining the constructs of perseverance, engagement, and musical self-efficacy as a means to understand attrition among band students. I was not doing so just for the sake of keeping my job, nor supporting the notion that band was the way students should be making music in school. Rather, my task was to understand how to increase perseverance, resilience, engagement, and musical self-efficacy in students to inform my own practice and enhance the student experience.

In Chapter 1, I shared the context, background, and problem of practice for this action research study. In that chapter, I argued persistence, resilience, engagement, and musical self-efficacy were hindered within the context of a required concert band setting. The Bayview Glen grade 6 band teachers have created a unique learning environment supporting student musical success. Students in grade 6 band engaged in reflective musicianship practices which saw them celebrating challenges related to learning to play an instrument, ensemble improvement, and collaboratively solving problems associated with music related tasks. These challenges were used as learning tools to collaboratively solve problems and support each other on their beginning band journey. Nevertheless, not all students found success. Students who demonstrated low musical self-efficacy, also showed diminished ability to persevere, build resilience, and engage fully compared to their peers. A divide was seen between those students who could play their instrument and who engaged fully in class, and those that did not.

In Chapter 2, I described several theoretical frameworks that guided the work; explored literature and research pertaining to my problem of practice; and elaborated how I constructed understanding related to my proposed intervention. I have begun with examining Bandura's self-efficacy and Bronfenbrenner's ecological systems theories to situate how students constructed musical self-efficacy and musical ability perceptions. Connected to these two constructs, these theories also provided a glimpse into understanding student persistence and engagement in learning environments. In the second part of Chapter 2, I have examined the notion of persistence in education as explicated in Tinto's theory. I then situated Tinto's theory related to persistence, engagement and self-efficacy within a concert band context. Finally, I presented a model

to support how I framed my intervention related to goal setting strategies and the interrelations among all three theoretical frameworks.

Self-Efficacy Theory

Self-efficacy theory was developed to account for how individuals constructed their realities and perceptions of agency as it was related to their ability to be able to engage in the many facets of life (Bandura, 1982, 1993, 1995). As stated by Bandura (1995) in various situations throughout their lives, "Efficacy beliefs influence how people think, feel, motivate themselves, and act" (p. 2). When individuals felt confident, such as I did as a child learning to play the piano, they have continued to do so despite experiencing challenges associated with learning or engaging in such activities (Bandura, 1977). Individuals have tended to persist in activities where they felt and demonstrated successes, and in turn these perceived experiences of success contributed to developing a sense of high self-efficacy (Zimmerman, 1995; Pajares, 1996). Such perceptions of high self-efficacy in turn "organize and execute the courses of action required to manage prospective situations" (Bandura, 1995, p. 2), thus determining if, when, and how students chose to pursue, or in my context, chose to engage and persist when learning to play a wind band instrument (Bandura, 1977, 1986; McPherson, & McCormick, 2006; Pajares,1996).

Further, Bandura (1977) argued perceptions of one's ability to engage in various activities resulted from four sources of efficacy beliefs such as mastery experiences, vicarious experiences, social persuasion, and psychological and emotional states (Bandura, 1977, 1993). First, consider the matter of mastery experiences. When individuals engaged in activities where they experienced a sense of accomplishment and

success, such as clarinet players who consistently produced a clear sound on their instruments, they began to develop a sense of mastery. Further, as they incrementally built confidence based upon positive experiences and actions, continued perceptions of mastery ensued and grew. Thus, when students perceived themselves as being successful when playing their instrument, they tended to engage and persist even when faced with new musical challenges (Pajares, 1996; Hargreaves, Purves, Welch, & Marshall, 2007; McCormick, & McPherson, 2003). By comparison, if these experiences came "naturally" or occurred quite easily for individuals, the opposite could have occurred. For example, when children experienced a natural ability at playing their instruments, and this ability seemingly ran out over time, they no longer perceived themselves as "good at music," and became discouraged, slowly losing interest, and possibly abandoning their musical pursuits. Over time, students who have not been successful or those who sensed they were behind their peer group, tended to not persist and at times, shut down and ceased to engage in activities, contributing to low musical self-efficacy (Evans & McPherson, 2015).

Second, vicarious experiences have been shown to influence self-efficacy. Vicarious experiences, those experiences based on observing others or witnessing the performance of others, have likewise contributed to individuals' sense of self-efficacy. Such experiences have been related to personal successes of others who served as social model examples. As stated by Bandura (1995), "The impact of modeling on beliefs of personal efficacy is strongly influenced by perceived similarity to the models" (p. 3), thus contributing to how individuals perceived themselves and their ability to engage in tasks as equals in various group settings.

For example, when students saw fellow flute players who were able to produce sounds on their instruments, they may have also felt they could do so as well because they recognized they were the same age, had similar backgrounds, maybe had the same model of instrument, and so on; therefore, they concluded, "I can do this too." On the other hand, modeling as a social construct has also had negative influences (Bandura, 1977, 1995). For example, when students were struggling, such as beginning flute players who had trouble when learning fingering positions, they may have experienced frustration as they struggled with the demanding physical coordination requirements of operating their instruments. This, in turn, may have created a sense of failed accomplishment and perceptions of not being able to develop abilities to play their flute, thus decreasing internal motivation and self-efficacy. By comparison, if flute players were engaged in a modeling situation where their peers were struggling, but not giving up despite the obvious challenges, modeling in this instance "can be more enabling to others than the particular skills being modeled" (Bandura, 1995, p. 4).

Social persuasion as an efficacy building source of information suggested when students were told they had the ability to do something, self-efficacy was increased (Bandura, 1977, 1995). In the case of a band class context, when the teacher told students they would be able to play "Hot Cross Buns" at their first concert, and they actualized the goal, the social persuasion enacted by the teacher fostered an internal sense of personal self-efficacy for students. However, caution about using social persuasion was warranted because, for example, false praise has been shown to nullify social persuasion indicators (Larrivee, 2002; Jenkins, Floress, & Reinke, 2015). When students were given a false sense of being academically successful by their teachers, and subsequently performed

poorly on a standardized test, social persuasion as shared by their teachers now became less influential for supporting and building self-efficacy. Instead, when a music educator suggested to a percussion student, they would be able to play a drum roll by the end of the week by breaking down concepts into small wins, and focused attention upon "self-improvement rather than by triumphs over others" (Bandura, 1995, p. 4), social persuasion had the potential to become a valid component of building self-efficacy.

A final source of information identified by Bandura (1977) as contributing to self-efficacy was physiological and emotional states of individuals. Relating to beginning instrumental players, when one did not take into account the physiological capabilities of a child, failure could be imminent. For example, pairing up physiologically smaller students with full-sized tubas was not conducive to success because these children were unable to move enough air through the instrument, nor was it developmentally appropriate to expect these children to be able to physically manipulate the instrument (Bazan, 2005; Millican, 2017). When children were unable to manipulate a wind band instrument in a context and manner that rendered them unable to achieve success, they perceived their struggle to be an inability to play the instruments. Likewise, as argued by Bandura (1995):

> the extent to which performance attainments alter perceived efficacy will depend on people's preconceptions of their capabilities, the perceived difficulty of the tasks, the amount of effort they expended, their physical and emotional state at the time, the amount of external aid they received, and the situational circumstances under which they performed. (p. 5)

Literature Related to Self-Efficacy and Music Education

McPherson and McCormick (2006) argued learning to play a musical instrument encompassed a multifaceted skill set. When playing an instrument, individuals utilized both cognitive and physical skills simultaneously. Being able to persist and engage despite experiencing several failed attempts has been critical to students' long-term successes and future continuation with music making. Nevertheless literature relating Bandura's self-efficacy theory as a framework has been unexpectedly limited, as noted in the following, "it is surprising how few studies have applied this theoretical framework in music, an area of learning that places great physical, mental and emotional demands on musicians" (McPherson & McCormick, 2006, p. 335). Because learning to play an instrument has been demanding in so many respects, one may have wondered why individuals ever did so at all. It often has taken years for children to produce characteristic tones on their instruments, as well as developing the skill sets to be able to play music they actually wanted to play. McPherson and McCormick (2006) cogently argued:

> The physical, mental and emotional effort needed to sustain long-term engagement when progress is not always apparent, plus the need to engage in repetition of repertoire that can take weeks or even months to fully master, requires a resilience and persistence of the kind that many students, even some with great potential, do not seem to possess. (p. 335)

Failure had been a constant as was observing others around you, especially peer groups, who are noticeably 'better.' Further, Evans and McPherson (2015) maintained:

> It takes a substantial amount of time before a child is able to produce a pleasant tone on an instrument and is accompanied by a host of other complex skills such as reading music, not to mention the self-regulatory strategies necessary to acquire and develop those skills. (p. 419)

When children were learning to play an instrument, seeing themselves as advanced musicians has seemed like long-term dream. Continually practicing scales and etudes, albeit necessary, did not always feel as if they were playing what they wanted to be able to play on their instruments. Pertinent to long-term music making and engagement, developing instrumentalists needed to envision their future selves as being able to achieve mastery on their instruments (Evans & McPherson, 2015). With respect to the importance of this mastery notion, Hargreaves et al. (2007) suggested "Children's self-perceptions of the extent to which they are 'good at music' and see themselves as actual, potential or aspiring musicians, can exert a significant influence upon whether or not they do indeed develop as such" (p. 667). When young musicians enacted the long-term musical goals they aspired to achieve, a sense of resilience was often built. Unfortunately, many children who learned to play instruments in childhood were not able to envision themselves as achieving long-term musical goals and often did not continue. Specifically, as observed by Evans and McPherson (2015):

> Many children in contemporary Western societies learn to play a musical instrument, including many who are privileged enough to be able to access private tuition on an instrument. However, many cease learning within just a few years, only to regret doing so later in life. (p. 408)

Developing a strong sense of musical self-efficacy and the perceived ability to be able to play an instrument at the beginning stages of musical instruction has been critical for students wanting to pursue music making past the beginning stages. Researchers have consistently found that if children did not feel they were experiencing success at playing their instrument in the early developmental stages, they made assumptions they were unmusical, never to be able to play their instruments, and may have adopted a mindset of being unable to engage in music because they perceived lack of ability (Küpers, van Dijk, McPherson, & van Geert, 2014; McPherson & Evans, 2006; McPherson & McCormick, 2015). To build musical self-efficacy, students have needed to experience a sense of accomplishment in small, learning goal-oriented tasks within an environment supporting such successes *and* they also needed to develop and foster a sense of autonomy and self-regulatory practices building upon their sense of musical ability. Building self-regulation and self-determination within young players has been critical to their perceptions of musical self-efficacy, persistence, and musical engagement (Küpers, van Dijk, McPherson, & van Geert, 2014).

Ecological Systems Theory

A defining feature of Bronfenbrenner's (1979) ecological systems theory was the interactions and relationships individuals had with their immediate environments over time. It was these interactions with environment, called *proximal process*, shaped how individuals came to know themselves in the world (Bronfenbrenner, 1979; Bronfenbrenner & Morris, 2006). These relations with environment were categorized into five specific ideas and were represented in layers; the microsystem, mesosystem, exosystem, macrosystem, and chronosystem. The ecological system has been represented

as a series of circles overlapping each other, as seen in Figure 2, with the individual placed in the first circle. See Figure 2.

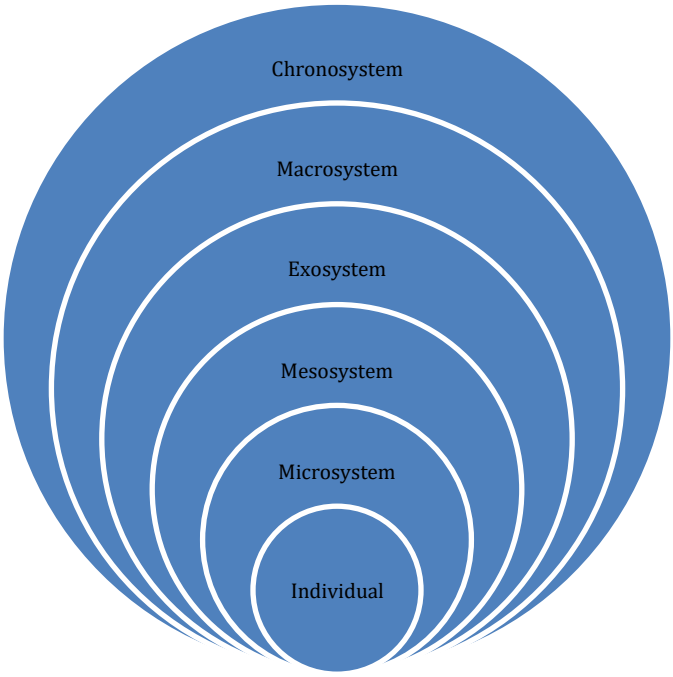

Figure 2. Bronfenbrenner's Ecological Systems Theory

Microsystem. Thought of as surrounding the individual, the microsystem connects the person with their immediate human and environmental surroundings. Individuals such as peers, teachers, parents, as well as institutions such as their home, school, playground, or church formulate the microsystem environment (Bronfenbrenner, 1979). For band students, this layer may include parents, peer groups, teachers, and even their extra-curricular engagement groups outside of schooling such as soccer team peers.

Mesosystem. Although often displayed as the next layer of development, the mesosystem has often been misunderstood. Examples of this misunderstanding included the interactions individuals have between their immediate human connections and environments within the microsystems, were what the mesosystem was understood to be.

However, Bronfenbrenner and Morris (2006) clearly described the mesosystem as an interplay and interaction between immediate influences contributed to the development of new experiences, subsequent actions and reactions, through and between, such situational intersections. Further clarification included the mesosystem as the interactions between individuals and their immediate environments through "informal and formal communications, and the extent of knowledge and attitudes existing in one area about the other" (Poch, 2005, p. 250). An example of this may include students engaging in social media such as Instagram or Snapchat.

Exosystem. As individuals move beyond their microsystems and mesosystems, they encounter indirect interactions that influence their lives such as mass media, politics, school districts, and larger faculties of universities, even though individuals were not directly involved in them. Although individuals did not have direct contact with these influencing factors, they were involved in a type of reciprocal relationships as they indirectly affect each other (Bronfenbrenner, 1979). For example, individuals may have read their local newspaper and noticed their once beloved elected official had committed a crime. The reciprocal action resulted in the official losing a vote. For a young band student, this may have taken the shape of seeing a movie about band students being adversely treated in school by their peer group. Another example, most recently observed, was the term "band geek" used as advertising for a concert band educator professional development workshop involving a young student band. These two examples have the potential to influence students' sense of wanting to belong to a concert band.

Macrosytem. Wrapping the outer layer of his ecological systems theory, Bronfenbrenner (1990) addressed issues related to values held by cultural and community contexts and their relationship on a developing individual. As stated by Tudge, Mokrova, Hatfield, and Karnik (2009) the macrosystem "envelops the remaining systems, influencing (and being influenced by) all of them" (p. 201), thus connecting each system together. However, such cultural values held by the individual's community become influential only when experienced within the other systems, and over a period of time. For example, if a child grew up within an environment where females were encouraged to become homemakers, however the child saw other female role models working outside of the home, the child may have come to realize the role of women as different from what their mother, grandmother, and possibly great grandmother experienced.

Chronosystem. In a later version of his ecological systems theory, Bronfenbrenner (1990) included the chronosystem as a construct, which allowed researchers to examine human development over time. An example would be how band students develop as musicians during their school band experience. During this time, they develop knowledge of how to play their instruments, knowledge of themselves as musicians, and so on. Further, the chronosystem provides a layer examining if such band students engaged and pursued long-term music making over a lifetime.

Literature Related to Ecological Systems Theory and Music Education

Learning environments, or classroom habitats, created by educators have contributed to how students develop, learn, and come to know their world. They formulated, shaped, and developed students into who, how, and what they eventually came to know as reality. In music classrooms, students who engaged in specific music

practices constructed their realities about how music in schools was meant to be, including how certain instruments were to be engaged, and how some music was worthwhile as compared to others (Allsup & Benedict, 2008; Dwyer, 2015). For example, Wright (2008) claimed over half of students would not consider themselves musical due to the fact they felt they could not play an instrument based on prescribed performance outcomes. Similarly, Boiché, Sarrazin, Grouzet, Pelletier, and Chanal (2008) suggested students lacked confidence in a physical education class as they perceived themselves as not competent again due to prescribed performance outcomes outlined by the teacher.

Bronfenbrenner (1979) examined human development as interactions between individuals and their various environmental contexts. The relationships individuals experienced with and through other humans, external institutions, and systems, both directly and indirectly, over a course of time, became the foundation of ecological systems theory. In 1990, Bronfenbrenner further developed his theory to acknowledge the importance of other factors such as race, gender, and emotions of individuals, as well as the context of these interactions, deemed *proximal process*, that further contributed to understanding human development over time (Bronfenbrenner & Morris, 2006). Understanding how developing band students acquire beliefs and values, and experience outcomes with respect to required concert band classes as an ecological construct, was a means to begin to understand how students began to form their values and attitudes toward music class, and the potential impact for goal attainment, and long-term music making. Music classrooms, specifically elective concert band classrooms, currently have been designed according to music education practices that have been developed and reified by knowledge institutions such as public and private schools, and higher education

(Allsup & Benedict, 2008), societal expectations, and music education professionals. Such learning environments have also been connected to specific societal expectations related to musical performance outcomes. Although such outcomes have been attainable within a required concert band context, such as in my previous school, how the outcomes were achieved may have differed from what has been historically known and accepted. Students engaged in music making within a required concert band context, including my situation, participated in ways that were at odds with societal expectations and values, those of friends and family, and perhaps even their own personal expectations about band class. How they persisted, engaged, and chose to pursue concert band beyond the required years has been influenced, directly or indirectly, by the values held by those around them.

Tinto's Research on Persistence

To better understand how students have shaped and built persistence and resilience as they faced obstacles and challenges in their learning, I chose to examine literature related to persistence theories—specifically Tinto's research on persistence. Tinto's research offered a glimpse about why some band students have persisted and engaged in music making despite having varied learning and performance expectations, compared to peers who abandoned music making altogether.

To move forward with understanding persistence and engagement within a band class setting, I have drawn upon Tinto's (2017a) definition of persistence as "the quality that allows someone to continue in pursuit of a goal even when challenges arise" (p. 2). Despite various challenges students may have encountered in a learning environment, those who continued to move forward with their learning demonstrated a sense of

persistence. With respect to persistence, Tinto (1997, 1998, 2017a, 2017b) offered four factors, which he deemed were necessary for students to continue to engage and be motivated to persist in schooling: belonging/social relationships, self-efficacy, curriculum relevance, and support, which have been illustrated in Figure 3. See Figure 3.

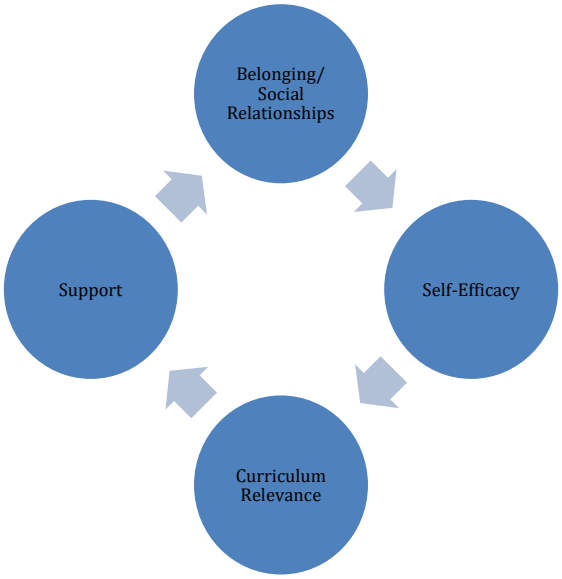

Figure 3. Tinto's Persistence Model (2017b)

Belonging/Social Relationships. When students felt they belonged to a group, their ability to persist despite experiencing challenges increased (Tinto, 2017a) which in turn, heightened their overall sense of self-efficacy toward the engagement (Hausmann, Schofield, & Woods, 2009; Tinto, 2017b). Tinto (2017b) argued this sense of belonging "is shaped by a complex array of forces not the least of which are the person's own perceptual frame that is a product of past experience and their perception of how others in the environment perceive them" (p. 261). Belonging, therefore, was a necessary function of persistence and long-term engagement. Without a sense of belonging, students' choices increased with regard to abandoning the learning activity.

Self-efficacy. Tinto (2017b) cogently argued, "self-efficacy is the foundation upon which student persistence is built" (p. 257), which is closely connected to Bandura's research on self-efficacy theory (Bandura, 1986, 1993, 1995), which was reviewed earlier. The connection between self-efficacy and persistence has functioned in a cyclical fashion because when students have a strong sense of self-efficacy, they also attain a heightened sense of persistence (Zimmerman, 1995). Related to the beginning band class, when brass players have been able to consistently produce sounds on their mouthpieces, their senses of musical self-efficacy supported the next step leading to experiencing similar successes. Despite knowing that playing the entire instrument will ultimately include failures, by having this heightened sense musical self-efficacy from previous experiences students will persist.

Curriculum relevance. Tinto's model (2017b) suggested curriculum relevance may be related to persistence and long-term engagement in an academic pursuit. Although somewhat controversial, curriculum relevance has been proposed as influencing persistence because students realized value and worth by participating in educational pursuits, which resulted in students choosing to continue or abandon such pursuits. When curricular pursuits were seen as not being relevant nor worthy of the time required to become successful, persistence decreased (Frick, Chadha, Watson, Wang, & Green, 2009; Tinto, 2017a; Tinto, 2017b). The notion of relevance for the required band class has been particularly challenging. When students who would not typically have chosen to participate in band class, but were required to do so, knew their time was finite, chances were high that they would abandon the class because of the lack of original

interest and investment. By not envisioning themselves in band class beyond the required year(s), their interest in persisting may have been limited.

Support. Students who did not perceive they were being supported in their educational endeavors often failed to persist. As stated by Tinto (2017a) "Without support to improve performance, many lose their motivation to persist and subsequently dropout" (p. 260). By supporting their students, educators created relationships and fostered students' senses of belonging, which in turn contributed to the cyclical nature of persistence. Further, Tinto asserted that, by supporting their students, educators created relationships and fostered students' senses of belonging, which in turn contributed to the cyclical nature of persistence. When students were gaining confidence through support, their self-efficacy towards challenges and obstacles increased. When learning goals were connected to the curriculum, and students saw relevance and value with respect to engaging in such goals, persistence was heightened for the academic pursuit (Metz, 2002; Tinto 2017a; Tinto 2017b; Simon, Aulls, Dedic, Hubbard, & Hall, 2015; Tinto, 1998; Hausmann, Ye, Schofield, & Woods, 2009).

Research Literature Related to the Intervention

Concert band pedagogy and practice in schooling has been compartmentalized into a very specific way of knowing and doing it (Mark & Gary, 2007; Allsup & Benedict, 2008). The historical knowledge paradigms surrounding the genre of concert band education elicit specific outcomes, engagements, and teacher roles (Battisti, 2002; Blocher, Miles, & Corporon, 2007; Humphreys, 1995). Concert band classes within public schooling throughout Canada and the United States typically have been offered as self-selecting or elective choice classes. As a result, differentiation has not been part of

regular pedagogical practices (Elpus, & Abril, 2011). Nevertheless, when concert band classes became compulsory, students no longer demonstrated 'traditional' outcomes and expectations for the class. Differentiation became necessary as goals and expectations became more varied, as did students' persistence, engagement, and musical self-efficacy experiences.

The intervention for this study was conceptualized based on the conversations I had with the grade 6-8 band directors at Bayview Glen and my prior teaching experiences with required concert band classes. Rooted in goal setting literature, and the connections of such with perseverance, resilience, engagement, and musical self-efficacy, the intervention that I called Reflective Musicianship Goal Setting (RMGS) was created. In the following sections, I have outlined the rationale and description of the intervention.

Goal setting related literature. When students saw themselves as being successful in an academic pursuit, they tended to persist and engage despite challenges they encountered (Dweck, Walton, & Cohen, 2014; Pintrich, 2000; Witkow, & Fuligni, 2007). Their ability to persist and engage was often rooted in prior experiences related to successfully overcoming challenges, knowing how to set learning goals and strategies, and being able to break down long term goals into smaller incremental goals (Dweck et al., 2014). As stated by Locke and Latham (2005), the act of knowing there was "an interaction between goals and knowledge of progress, with goals plus knowledge leading to better performance than either goals or knowledge alone" (p. 241), alongside student belief in their ability to achieve, "can predict their level of academic performance above and beyond their measured level of ability and prior performance" (Dweck et al., 2014, p. 5). For example, when beginning band students were able to consistently produce a sound

on their instruments, and had done so through dedicated practice, they achieved sense of heightened musical self-efficacy, which in turn carried them through subsequent challenges on their instruments. Nevertheless, the act of setting a goal without plans to attain that goal was not sufficient to foster persistence and engagement. In fact, setting learning goals in isolation often resulted in students not realizing their goal, and may have fostered abandoning the goal altogether (Locke & Latham, 2005; Seijts, Latham, Tasa, & Latham, 2004; Darnon, Harackiewicz, Butera, Mugny, & Quiamzade, 2007). Therefore, it has been critical for students to have and explore multiple learning pathways towards goal attainment. By providing students with multiple tools and strategies, teachers have been creating an environment where "each and every student will find at least one activity at which they excel and several more at which they are competent" (Austin & Vispoel, 1998, p. 41). This also fostered an environment where students began the process of sharing successes and strategies for goal attainment. As noted by Schunk and Rice (1989) students who took ownership of achieving specific goals, were more likely to attain higher self-efficacy and develop long-term motivation to engage in tasks and skills once considered difficult.

Mastery versus performance goal setting. Students have chosen to pursue learning goals for a variety of reasons. Some chose to pursue and persisted with a learning goal because they were interested in the subject matter. For example, a young child who was enthralled with a tyrannosaurus rex was able to recall sophisticated vocabulary associated with dinosaurs. In my own personal experience, my daughter who typically did not like to practice piano, took up playing the trumpet and loved to practice

because she loved her instrument and wanted to be able to play it with ease. Pintrich (2000) claimed such goals, or mastery goals were those which:

> orient students to a focus on learning and mastery of the content or task and have been related to a number of adaptive outcomes including higher levels of efficacy, task value, interest, positive affect, effort and persistence, the use of more cognitive and metacognitive strategies, as well as better performance. (p. 544)

Mastery goals have been associated with students who tended to persist and engage well beyond the required engagement because they were not concerned with comparison to their peer group (Darnon et al., 2007**)**. Going back to my own daughter, her interest in learning to play the trumpet was rooted in her interest of "learning for the sake of learning" (Witkow & Fuligni, 2007, p. 584). Because her goals were associated with a high level of engagement due to her interest, she was able to persist and even fail several times, without giving up. Her musical self-efficacy, directly related to her interest and engagement, continued to grow as she played for her own interest and not for others.

By comparison, performance goal setting has been demonstrated by those students who engaged in learning goals associated with comparing oneself to others (performance approach) or fear of failure (performance avoidance) (Witkow, & Fuligni, 2007; Pintrich, 2000). From a performance approach, goal-setting framework, students sought learning goals associated with praise or recognition for achieving the goal regardless of their enjoyment in working toward the goal. When students were rewarded for exemplary grades, or scoring two goals in a hockey game, they did not necessarily want to achieve such goals because they enjoyed the context or the effort, rather they were focused on recognition for achievement. Pintrich (2002) suggested such students

"are oriented to doing better than others and to demonstrating their ability and competence, in other words, approaching tasks in terms of trying to outperform others" (p. 544). By comparison, performance avoidance goals accomplished the opposite effect. Students who engaged in performance avoidance goals deliberately avoided learning goals or challenges "to avoid looking stupid or incompetent, which leads them to avoid the task" (Pintrich, 2000, p. 544). In my experience, students who demonstrated performance avoidance goals tended to be those who continually forgot their instrument at home. By doing so, they avoided demonstrating potential incompetence on their instrument toward me as their teacher and for their peer group.

Although one may argue mastery goal setting far outweighs performance goal setting, depending on the motivational factors of students, either or both at the same time may be activated and have contributed to motivation to perform an activity. Specifically, students may initially have begun with mastery goal mindsets, but then changed to a performance goal, and even switched back, again. Because learning goals have varied within a subject area, solely choosing one goal setting experience did not necessarily equate to persistence and engagement. Therefore, in this study, creating the opportunity for student agency related to their learning goals, whether it was through a mastery or performance learning goal approach, was critical for long term persistence, engagement, and self-efficacy. Because performing together as a group was a significant component of band class:

> students who adopt different goals might follow different pathways, or trajectories, over time, with some of them ending up in the 'same' place in terms

of actual achievement or performance but having a very different experience on the way to this overall outcome. (Pintrich, 2000, p. 545)

Implications for the Study

Because required concert band classes have not been part of concert band professional pedagogy and practice, and do not appear within research literature, a need to construct practices to support student persistence, resistance, engagement, and musical self-efficacy is necessary. Theories presented in this chapter support the framework for the intervention for the required grade 6 band classes at Bayview Glen. By utilizing the three theoretical frameworks, I adapted the following model shown in Figure 4 from Tinto (2017b). See Figure 4. Based on Figure 4, I devised my own model illustrating the relation of the intervention goal setting strategies and variables related to participation in required concert band, which has been illustrated in Figure 5. See Figure 5.

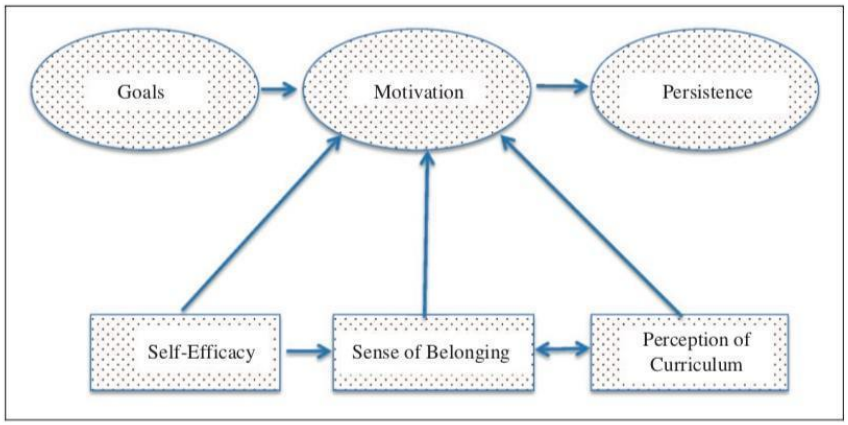

Figure 4. The relation among variables associated with persistence. Used by permission from "Through the eyes of students" by Tinto, V. (2017 b). *Journal of College Student Retention: Research, Theory & Practice, 19(3),* p. 256.

Figure 5. Mantie Intervention Framework

The intervention is situated within a set of three goal-setting, related strategies: mind mapping, goal charts, and reflective rubrics. Each of these goal-setting, related strategies is being used to create opportunities for students to exercise autonomy and agency regarding personal learning goals as they connect to coursework requirements. Students are able to create a framework, using the goal setting strategies, to map out how they want to achieve learning goals related to curriculum, and their personal map to achieve such goals. Through these three goal-setting, related strategies, I attempt to understand the possible impact/increase they may have for increasing students' ability to persist, build resiliency, engage, and develop musical self-efficacy within a required concert band class context.

CHAPTER 3

METHOD

"Because the world is in flux and conditions always change, any practice must constantly be reinvented, even as it remains 'the same practice.'"

-E. Wenger

Wenger's words, although written 20 years ago, have been timeless. As educators, we too must have changed and adapted to meet the needs of all our students and considered their needs beyond the time they have with us. This has been particularly true of music education as it was required to adapt to survive in the schooling of our children. However, change in the area came with costs, especially within music making art forms, which have been culturally and historically constructed.

In chapter one, I outlined a challenging phenomenon that has continued to grow within my professional practice—required concert band classes. This phenomenon has been challenging for me and it had been initially challenging to my colleagues at Bayview Glen. Despite the struggles associated with required concert band classes, the Prep School band directors at Bayview Glen designed a music making experience in their band classes that provided for the majority of their students to engage in differentiated learning experiences, which contributed to overwhelming musical success. Despite their collective successes, persistence, resilience, engagement and musical self-efficacy differed amongst students. I wondered how to influence persistence, resilience, engagement, and musical self-efficacy during the grade 6 concert band year. The research questions guiding the study were:

1. Within a required concert band setting, how and to what extent did engaging in personal goal setting influence student persistence and resilience?
2. Within a required concert band class, how and to what extent did engaging in personal goal setting influence student engagement?
3. Within a required concert band class, how and to what extent did engaging in personal goal setting influence student musical self-efficacy?

Research Design

For this study, I implemented a concurrent, mixed methods, triangulated approach. A mixed methods approach supported the research by providing multiple means to understand findings, and to gain a "greater knowledge" to "modify interpretations and conclusions accordingly" (Johnson & Onwuegbuzie, 2004, p. 18). By using both qualitative and quantitative data collection, I was able to "*follow* research questions in a way that offers the best chance to obtain useful answers" (Johnson & Onwuegbuzie, 2004, pp. 17-18) and understand the extent to which the intervention is effective. Because both qualitative and quantitative data were collected simultaneously, I implemented a triangulation research design (Gelo, Braakmann, & Benetka, 2008). Triangulation allows the researcher to merge and embed "the two datasets, so that a complete picture is developed from both of them, so that the supportive data set can reinforce or refute the results of the first dataset" (Gelo et al., 2008, p. 285).

Setting

The setting for my study was Bayview Glen school where I was teaching general music, choir, and musical theatre. Bayview Glen (BVG) has served as an independent school for children ages 2 through grade 12. BVG has been a highly regarded institution,

both provincially and nationally, due to their long-standing affiliation with the Conference of Independent Schools (CIS) and the Canadian Association of Independent Schools (CAIS). Since its inception, music education has been a critical component of the educational framework at BVG. Initially embedded into the classroom setting, dedicated general music classes were later introduced into the Lower School alongside private music lessons before and after the regular school day. As the school grew to include grades 6-8, string classes and an orchestra were added. Further expansion saw the addition of choir, concert band (replacing strings and orchestra classes), jazz band, and small ensemble classes to music programming.

This action research study took place within the Prep School, grades 6-8, and was situated within the grade 6 concert band classes as we surmised, we could have the most impact. Although I did not directly teach grade 6 band classes, I partnered with the two band teachers to co-construct this study. Unique to this study was the context of required concert band participation in grades 6-8. Although not typical of traditional self-selecting or elective concert band classes (see Table 1), students continued their music making in the Upper School via concert band and various music elective ensembles.

Table 1

Comparison Between Self-Selecting and Required Concert Band Classes

	Middle School Self-Selecting Concert Band Classes	BVG Required Grade 6-8 Concert Band Classes
Scheduling of the classes	Classes take place during dedicated music period during the school day.	Classes take place during a dedicated music period in their daily schedule.
Who participates	Students self-select.	All students in grades 6-8 participate.
Instructional Time	Instructional time is daily or every other day per school cycle; length of class will vary.	Classes are held for 40-minutes four times per 8-day cycle.

Participants

This study included all grade 6 students at Bayview Glen during the 2018-2019 school year, the grade 6-8 concert band teachers, four grade 6 homeroom teachers, me—positioned as a choir and elementary music teacher, and fellow colleagues. Of the students in this study, 36 were females, 42 were males with three students not indicating gender. On average, the students were 11, turning12 years old when the study was conducted. Band teacher A held a music education degree and Band teacher B obtained a music performance degree. Both teachers performed professionally outside of their teaching responsibilities.

Role of the Researcher

My role in this action research study was to collaborate with the two Prep School band teachers to implement Reflective Musicianship Goal Setting (RMGS) strategies, which I designed, into their grade 6 concert band classes. My positionality for this study

was as participant *and* researcher. As a participant, I implemented the RMGS tools for the classes and provided remediation and clarification as necessary. As a researcher, I collected data using the RMGS tools, the post-intervention and retrospective-pre-intervention survey, and semi-structured interviews of students. I collaborated with the band teachers on the design and refining of the RMGS tools. By adopting this dual positionality, as stated by Herr and Anderson (2015), I was able to "deepen their [my] own reflection on practice toward problem solving" and "generate a knowledge of practice from the inside out" (p. 38) during and after the action research study.

Nevertheless, the role of participant and researcher in this context had limitations. The potential for bias was present because I had been a band teacher for the past 21 years and had constructed my own beliefs and perspectives about teaching required band classes from previous teaching experiences. I also created and implemented curricular, pedagogical, and practice changes as a mentor teacher in past experiences. Therefore, my interpretations of the data could be questioned due to possible bias based on past experiences as a band teacher and curriculum designer. Considering validity threats, such as experimenter threat as presented by Smith and Glass (1987), I could unintentionally influence my evaluation of the data due to my past experiences as a band educator and professional mentor, as well as imparting my own personality in the classroom and aid students in being successful while utilizing the RMGS tools. Therefore, the intervention may be perceived as successful just because I have success with having students work on new concepts and ideas. As I conducted my data analysis, I carefully worked to eliminate bias from my interpretive accounts. I accomplished this by continually reflecting upon my dual positionality by being fully aware that my previous experience as

a band teacher could have influenced how I implemented the intervention and how I interpreted the data and results.

Instruments and Data Sources

In the following section, I have provided information about the instruments and data sources from the study.

Quantitative survey data. For quantitative data collection, I utilized post-intervention and retrospective, pre-intervention student surveys to examine the variables of persistence, resilience, engagement, and musical self-efficacy. Typically, the choice of method would be a pre- and post-intervention survey, but research on the use of this method has shown that students may change the criteria they are using to make their judgments, i.e., response-shift bias (Hill & Betz, 2005; Lam & Bengo, 2003). Response-shift bias occurs when individuals use one set of criteria, which are generally less stringent or less well-articulated at the pre-test and a new, more stringent set of criteria because they have become more discerning at the post-test (Hill & Betz, 2005; Lam & Bengo, 2003). Thus, they do not use the same "scales" as they respond at the two different times. By using a post-intervention and retrospective, pre-intervention survey process, I minimized the possibility that response-shift bias would affect the students' persistence, engagement, and musical self-efficacy scores.

My survey instrument, adapted from Dowson and McInerney (2004) and VandeWalle (1997), was comprised of three sections and was divided into four main constructs—demographics, academic and concert band persistence, academic and concert band engagement, and academic and concert band self-efficacy. The demographic section was comprised of seven multiple choice options to a series of demographic prompts.

Examples of demographic data included gender, age, prior music knowledge and experience.

The persistence sections were comprised of 12, six–point, Likert scale items in each section, relating to student perceptions about their ability to persevere in academic *and* concert band settings. The persistence section was further divided into the three subsets of items related to mastery-, performance-, and avoidance-goal setting, four items for each. I chose to divide the persistence construct into these three categories to determine whether students would change their learning goal orientation because of the intervention, and the potential influence of such a change as it was related to persistence, engagement, and musical self-efficacy. Examples of academic and concert band, mastery goal persistence items included, "I want to do well in my academic classes to demonstrate I can accomplish challenging tasks;" and "I work hard in band class because I am interested in learning how to play my instrument,"

Likewise, the self-efficacy sections are comprised of 10, six–point, Likert scale items, respectively, relating to students' perceptions about academic and concert band self-efficacy. Examples of concert band self-efficacy items were: "I can play the first 5 notes of the Bb concert scale with a good, clear sound;" and "I can read and play the more challenging pieces we learned in band class." To understand the ratings more fully, comparative ratings of self-efficacy were also gathered for students' perceptions of their academic self-efficacy. Example of items that assessed academic self-efficacy included "I can complete science assignments without assistance;" and "I can complete French assignments without assistance."

The sections related to engagement were composed of nine items in each section, which evaluated student engagement in concert band and their engagement in academics, respectively. An example of an item that was used to assess students' concert band engagement was "I try to understand how the things I am learning in band class fit together with each other." Finally, an example of an item that measured students' academic engagement was "When learning things in class, I try to look for connections with other things I already know."

The complete post-intervention survey instrument can be found in Appendix C. The retrospective, pre-intervention survey instrument employed similar items, but asked students to think back to the beginning of the semester, before the use of the RMGS goals setting and assessment efforts were begun; and then make the same ratings for self-efficacy and engagement as they viewed their abilities at the beginning of the semester.

Qualitative document data. Qualitative data included the reflective mind maps and goal charts, which were examined for themes related to persistence, engagement and musical self-efficacy, however as per Charmaz (2010) I also wrote memos and notes throughout the process to "to learn about the data rather than just summarizing the material" (p. 166).

***Reflective mind maps*.** The reflective mind maps were used to collect data regarding variables associated with engagement and musical efficacy. Specifically, the prompts *what do you already know about your instrument* and *what is the most frustrating/challenging aspect of learning to play your instrument* were used to determine pre-existing engagement and musical self-efficacy prior the intervention. The final

prompt *what I am now able to do* was used to determine whether there were increases in musical self-efficacy following the intervention. In total, 78 mind maps were examined.

Reflective musicianship goal charts. Much like the reflective mind maps, the reflective musicianship goal charts were used to examine the variables of engagement and perseverance patterns during and at the conclusion of the intervention. The analysis was conducted to determine the themes and the trends over the course of the intervention. The intention was for students to engage weekly with the goal charts to create incremental pathways for personalized goal attainment. Nevertheless, due to many mitigating factors, students used the goal charts less frequently. In total, 111 goal charts were collected examining prompts such as "weekly learning goal(s)," "How do I know when I have accomplished these learning goal(s)," to "Was I able to achieve the learning goal(s)?" A yes/no checkbox was included for students to complete a quick reflection on the week along with an open response section "other/feedback" if students wanted to relate any other information that may have been missed in the chart.

Reflective musicianship rubric. Although rubrics typically have been used as a quantitative measure, because it was part of the Reflective Musicianship Goal Chart, I used the rubric as a tool to cross-reference the "yes/no" check box option. The ability to cross-reference these two items supported the reliability and dependability of these items.

It should be noted when I presented these qualitative documents to the participants, I did so by using an analogy that was not related to music, concert band, or playing an instrument. Instead, I used "vegetables" as a theme so as not to influence how students engaged with and used these tools. For example, when delivering instruction on how to use the minds maps, I used "corn" as the central theme—outlining all I knew

about corn, what was frustrating about eating corn, what my "corn" goals were and what my corn accomplishments might be at a later date.

Qualitative semi-structured student interview data. Eight student interviews were conducted after the intervention was completed, with items focusing on student perceptions regarding personal growth/progress within their grade 6 band class. The interviews were comprised of 10 focused predetermined questions along with follow-up questions to probe the responses more deeply. Because of the age of my participants, these follow-up questions proved crucial for them *and* for me with respect to achieving clarity of students' responses. An example of this was "I really ... like ... don't enjoy music, but it's something I have to do." In theory, I could have assumed the word "music" meant band class but needed to clarify the response to come to the most valid conclusion about the participant's response.

Student selection was based on convenience sampling due to the availability of students, parental consent, and my ability to meet with the students. As stated by Etikan, Musa, and Alkassim (2016), the use of convenience sampling often "depends on the type and nature of the study" (p. 4). Although problematic as convenience sampling has often been related to biases (Etikan, Musa, & Alkassim, 2016), All eight participants varied by gender, age, prior musical experience, and overall class grade attainment. Examples of interview items included, "Did the mind maps help you in band class? If so, how? If not, why not?", and "When you think about band class, how confident are you about your abilities to do well in band class?" The complete set of interview questions has been provided in Appendix D. Each interview occurred during the student's lunch recess and

took approximately 5-10 minutes to complete. All interviews took place in the Learning Commons at the Upper School and were collected using Voice memo on my iPhone.

Intervention

The Reflective Musicianship Goal Setting (RMGS) intervention was developed to provide students with opportunities to engage in personalized differentiated learning pathways to influence perseverance, resilience, engagement, and musical self-efficacy in a grade 6 required concert band context. Although beyond the scope of this action research dissertation, this intervention was developed to influence students to continue to engage with RMGS, with the intention of seeing them continue to engage in concert band classes beyond the requirement to do so.

The intervention was comprised of three specific learning goal tools intended to build upon the reflective musicianship practices already established within the grade 6, concert band classroom. The RMGS tools included (a) reflective mind mapping, (b) reflective musicianship goal charts, and (c) reflective goal setting rubrics. These three tools were utilized in the order listed above, with the intention to foster perseverance and resilience (reflective musicianship goal charts), engagement (reflective mind mapping), and musical self-efficacy (reflective goal setting rubric). Although each tool was intended to individually influence perseverance, resilience, engagement, and musical self-efficacy, of course, all three were understood to have worked collectively, as well, as shown in Figure 6. See Figure 6.

Figure 6. Reflective Musicianship Goal Setting

Mind mapping. Mind mapping, as a reflective musicianship tool, provided students the opportunity "to imagine and explore associations between concepts" (Davies, 2011, p. 280) and focused attention upon ideas or skills they already possessed, and visual triggers "associations in the brain to spark further ideas" ("How to Mind Map"). The reflective mind maps were comprised of a series of bubbles and circle clusters, focusing student thinking around their instrument, and what they wanted to accomplish in band class. Three main prompts guided their goal setting. The first prompt *what do you know about your instrument*, allowed students to reflect and write down items/actions they already knew about playing their instruments. The second prompt, *what is most frustrating about your instrument*, provided the space for students to identify what was frustrating and any potential challenges they may have had regarding their playing ability. The goal setting prompt, *what do you want to accomplish*, provided

students with opportunities and divide their challenges and frustrations into smaller goals they wanted to eventually accomplish by the end of the intervention, as demonstrated in Figure 7. See Figure 7.

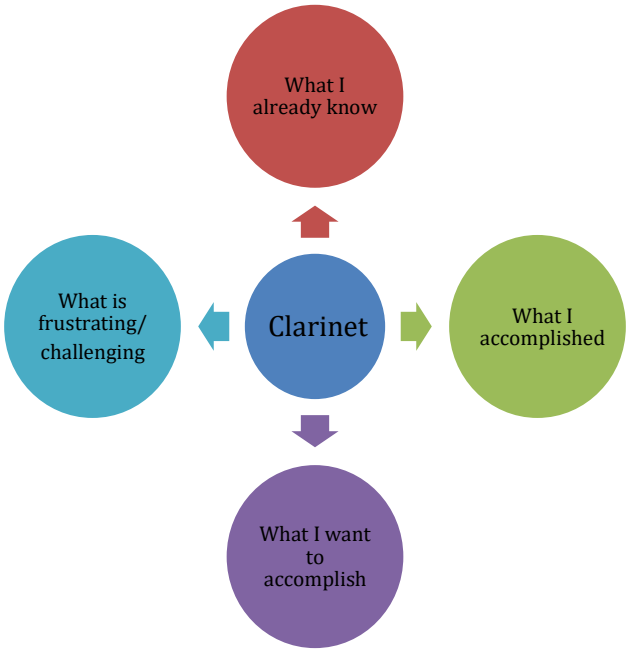

Figure 7. Example Reflective Musicianship Goal Setting Mind Map

When students were able to focus their learning on a central theme from an initial positionality of accomplishment and success, results showed greater levels of engagement, perseverance, and self-efficacy because students were building on prior accomplishments (Zimmerman, 1995).

Reflective musicianship goal charts. The second tool of the Reflective Musicianship Goal Setting intervention was Reflective Musicianship Goal Charts. Goal charts were developed to aid students in choosing and planning how they wanted to tackle the learning goals from their mind maps by creating steps that are more manageable. Dweck et al. (2014) claimed, "This practice resonates with classic self-efficacy research showing that the simple act of breaking long-term lofty goals into

concrete and short-term steps promotes student learning and motivation" (p. 27), also leading towards heightened engagement, perseverance, and self-efficacy. Components of the learning goal charts included choosing a learning goal, establishing the action timeline, determining whether the goal was accomplished, and devising strategies used to achieve the learning goal. The final prompt included an 'other' or feedback section intended for students to share learning strategies, which in turn were collected and shared with the group. This section also provided a critical platform for the teachers to respond, completing the goal setting framework (Dweck et al., 2014; Locke & Latham, 2005; VandeWalle, Cron, & Slocum 2001).

Reflective musicianship rubric. The reflective musicianship rubric was the final RMGS tool used during the intervention. The rubric provided students with the opportunity to visually rate their progress towards achieving their weekly learning goal. As Andrade and Du (2005) suggested, "Students who set goals, make flexible plans to meet them, and monitor their progress tend to learn more and do better in school than students who do not" (p. 13), however just using rubrics alone did not necessarily affect learning goal attainment (Panadero & Jonsson, 2013). Moreover, the teachers utilized the rubric on occasion when they chose to use the weekly goal as a curricular assignment, or as a data collection tool assigned to classroom grading. Similar to a Likert scale, this rubric used a 5-point scale with the item descriptors of highly achieved = 4, achieved = 3, somewhat achieved = 2, marginally achieved = 1, have yet to achieve = 0. See Appendix B for the complete rubric.

Procedure

As participants, students were interacting with the three RMGS tools. The band teachers collected this information and provided feedback when necessary on the RMGS rubric and the goal setting processes. The homeroom teachers administered the post-intervention survey and retrospective pre-intervention survey. Finally, I participated in the role of collaborating researcher who introduced the intervention and refined the intervention as appropriate. Within this framework, participants acted as co-researchers because we are all involved in the investigation of examining persistence, resilience, engagement and musical self-efficacy albeit from various points of view.

Scope and Sequence. My intervention occurred over a 14-week period, beginning on Thursday, March 28th through Monday, June 10, 2019. The intervention was divided into two phases. Phase one, which took place from Thursday, March 28th through Friday, May 3rd, involved introducing the RMGS tools to the students, demonstrating how to use the tools, and collecting information about goal setting using the tools. During this phase of implementation, I checked in with each class to answer any questions they had or if they had suggestions to improve the tools. The second phase, which took place from May 6th through June 10th , included the administration of the two survey instruments and eight student interviews as shown in Table 2. See Table 2.

Table 2

Scope and Sequence of the RMGS Intervention

Phase One	Implementation
Week 1: March 28 &29	Introduce tools and demonstrate their use
Week 2: April 1-5	Collect data using RMGS and renew tools; offer implementation instructions again if necessary
Week 3: April 8-12	Collect data using RMGS and re-new tools Review tools and process for potential refinement
Week 4: April 15-19	Collect data using RMGS and re-new tools
Week 5: April 22-26	Collect data using RMGS and re-new tools, Goal Charts end in connection with May 2nd final band concert.
Week 6: April 29-May 3rd	
Phase Two	Implementation
Week 7: May 6-17	Post-intervention Survey, Collect final copy of Tools
Week 8: June 3-10	Retrospective Pre-intervention Survey 8 Student Interviews

Dealing with Threats to Validity and Trustworthiness

When conducting research with children and holding a dual positionality as both their teacher and researcher, I was cognizant of threats to validity, which could adversely influence the study. One such validity threat was related to students either wanting to please/comply or complete tasks just to get them done. This ecological external validity threat, related to demand threat characteristics, as stated by Smith and Glass (1987)

questioned when the environment changed, would the results change. For example, if students were not truthful on their goal setting tools, and only included what they thought adults wanted to hear, would this affect the overall results of the study? To mitigate this threat, care was taken to assure students that all their responses, with the exception of the interviews, were anonymous. Specific care was also taken to verbalize that their entire goal setting work was anonymous, and nothing that they wrote could be identified. Further, I assured students who were interviewed their names would not be used or identified in any way.

Another threat to validity was a disruption effect. Because I was not directly implementing the study, I did not have control over the depth and breadth of the weekly goal chart work and reflective rubrics. I also did not exert control over unexpected interruptions during the intervention such as extracurricular attendance at various school related events, sick days, or students forgetting to complete all aspects of the intervention tools. Therefore, because I was fully aware of such instances, and had many data sources and participants in the study, I believe I mitigated these effects and drew reasonable conclusions with the data I had.

To support the trustworthiness and validity of qualitative assertions of my study, I used triangulation to combine "data drawn from different sources, from different times, in different places from different people" (Flick, 2004, p. 178). By doing so, I was able to capture varying perspectives from a wide range of participants to support assertions and understandings related to the research questions and to understanding constructs that were uncovered during the qualitative processes. To do so, I employed multiple sources of data collection: interviews, mind maps, goal charts, and reflective rubrics. Although

one can never assume or know something to be true, multiple data sources provided the researcher with opportunities to seek a "deeper understanding of the issue under investigation" and pushed forward with a "step on the road to greater knowledge" (Flick, 2004, p. 179).

Finally, with respect to building trustworthiness and addressing issues related to validity, I engaged in several coding cycles and constructed thematic elements using a systematic, dependable, and reflective process (Charmaz, 2010; Glaser, 1965; Saldaña, 2009). In addition to reflecting on my analytic memo notes written during the coding process, I found themes and assertions based on the data, which were also supported by my theoretical frameworks (Charmaz, 2010; Flick, 2009; Strauss, 1987).

CHAPTER 4

DATA ANALYSIS AND RESULTS

In Chapter 4, I have presented the results for the study. The chapter has been comprised of two sections, in the first section, I reported on results of the quantitative data and in the second section, I have reported on findings from the qualitative data. Data were analyzed to aid in answering the following research questions:

1. Within a required concert band setting, how and to what extent did engaging in personal goal setting influence student persistence and resilience?
2. Within a required concert band class, how and to what extent did engaging in personal goal setting influence student engagement?
3. Within a required concert band class, how and to what extent did engaging in personal goal setting influence student musical self-efficacy?

Quantitative data included survey results from two surveys, a post-intervention and a retrospective pre-intervention survey. The initial post-intervention survey asked students to reflect upon their most recent band class experiences, whereas the retrospective pre-intervention survey asked students to think back to the beginning of the semester and reflect upon their band class experience prior to participating in the intervention. These two surveys included items that assessed persistence, resilience, engagement, and musical self-efficacy, which were variables associated with the research questions. Note the variable of resilience was embedded into the persistence variable on the survey items.

Qualitative data collection included eight semi-structured student interviews, 78 reflective mind maps, and 111 student-generated, reflective musicianship goal charts with

rubrics that included an open-ended response section. Researcher reflective memos created during data analysis also served as a qualitative data source.

Each of these data collection tools examined research question constructs and variables related to persistence, resilience, engagement, and musical self-efficacy. To determine themes and overall concepts related to the research questions, I elected to use a constant comparative method of coding which resulted in codes and subsequent themes that were "integrated, consistent, plausible, close to the data, and in a form which is clear enough to be readily, if only partially, operationalized for testing in quantitative research" (Glaser, 1965, p. 438). Futher, by including in-vivo coding techniques when appropriate, I capitalized on the opportunity to utilize words and word phrases that occurred directly from the data, which in turn, supported the next round of coding (Saldana, 2014). Using frequency report tools from HyperRESEARCH (HyperRESEARCH 3.7.3.), I was able to derive larger categories which were then gathered into theme-related components. Then, theme-related components were juxtaposed with my memo writing data during the qualitative analysis and related with the research questions guiding the study to arrive at themes and subsequent assertions.

Results for quantitative data have been presented in the next section.

Results from the Quantitative Data

The initial analysis of the quantitative data included determining the reliabilities of the various measures. Cronbach's alpha coefficients for the measures all demonstrated strong reliabilities ranging from .83 to .93 as illustrated in Table 3, which were greater than .70 that has served as a minimal acceptable level of reliability, as demonstrated in Table 3. See Table 3.

Table 3

Cronbach's Alpha Reliabilities for the Retrospective, Pre-test and Post-test Measures

Outcome Measure	Retrospective, Pre-test Reliability	Post-test Reliability
Musical Persistence Mastery Goal	.92	.93
Musical Persistence Performance Goal	.85	.87
Musical Persistence Avoidance Goal	.87	.90
Musical Engagement	.90	.91
Musical Self-efficacy Playing Instrument	.84	.88
Musical Self-efficacy Music Literacy	.83	.84

Analysis for RQ 1 on persistence. A repeated measures analysis of variance (ANOVA) was conducted to determine whether the intervention of goal setting influenced student persistence over the course of the study (i.e., retrospective, pre-test vs. post-test scores). The overall repeated measures ANOVA was not significant, multivariate $F(3, 23) = 0.76$, $p < .53$. Usually, no further tests would be performed. Nevertheless, because this is a dissertation, the individual ANOVAs will be reported. The repeated measures ANOVA for Musical Persistence Mastery Goal Orientation was not significant, $F(1, 25) = 1.82$, $p < .19$. Similarly, the repeated measures ANOVA for Musical Persistence Performance Goal Orientation was not significant, $F(1, 25) = 0.50$, $p < .49$. Likewise, the repeated measures ANOVA for Musical Persistence Avoidance Goal Orientation was not significant, $F(1, 25) = 0.91$, $p < .35$. Taken together, the

results indicated the goal setting intervention did not have any effects on the three measures of student persistence. Mean scores and standard deviations for the three persistence variables for the retrospective, pre-test and post-test assessments have been presented in Table 4. See Table 4. Notice that the differences for the mean scores (retrospective pre-test vs. post-test scores) were all quite small, less than 0.26 points.

Table 4

Means and Standard Deviations for Outcome Measures*

Outcome Measure	Retrospective, Pre-test Mean	Post-test Mean
Musical Persistence Mastery Goal	4.49 (1.26)	4.75 (1.23)
Musical Persistence Performance Goal	3.17 (1.37)	3.30 (1.30)
Musical Persistence Avoidance Goal	2.57 (0.98)	2.76 (1.43)
Musical Engagement	4.30 (1.07)	4.24 (1.12)
Musical Self-efficacy Playing Instrument	4.90 (1.00)	4.77 (0.86)
Musical Self-efficacy Music Literacy	4.95 (0.97)	5.08 (0.89)

*—Note: Standard deviations have been presented in parentheses

Analysis for RQ 2 on engagement. A repeated measures analysis of variance (ANOVA) was conducted to determine whether the intervention of goal setting influenced student engagement over the course of the study (i.e., retrospective, pre-test vs. post-test scores). The repeated measures ANOVA was not significant, $F(1, 26) = 0.33$, $p < .58$. Thus, the results indicated the goal setting intervention did not have any effects on student engagement. Mean scores and standard deviations for the

engagement variable for the retrospective, pre-test and post-test assessments have been presented in Table 4. See Table 4, above.

Analysis for RQ 3 on musical self-efficacy. A repeated measures analysis of variance (ANOVA) was conducted to determine whether the intervention of goal setting influenced student self-efficacy over the course of the study (i.e., retrospective, pre-test vs. post-test scores), The overall repeated measures ANOVA was not significant, multivariate $F(2, 26) = 2.13$, $p < .14$. Usually, no further tests would be performed. Nevertheless, because this is a dissertation, the individual ANOVAs will be reported. The repeated measures ANOVA for Musical Self-Efficacy Playing Instrument was not significant, $F(1, 27) = 0.67$, $p < .42$. Similarly, the repeated measures ANOVA for Musical Self-Efficacy Musical Literacy was not significant, $F(1, 27) = 0.64$, $p < .44$. In sum, the results indicated the goal setting intervention did not have any effects on the two measures of student self-efficacy. Mean scores and standard deviations for the two self-efficacy variables for the retrospective, pre-test and post-test assessments have been presented in Table 4. See Table 4, above.

Summary of Quantitative Results. Taken together, the quantitative data demonstrated there were no differences between the retrospective, pre-test and post-test scores for any of the variables related to (a) persistence, (b) engagement, and (c) self-efficacy. Thus, the goal setting intervention did not affect any of the outcome measures.

Results from the Qualitative Data

Findings from the qualitative data have been presented in the following section. Data that were analyzed in this section were comprised of eight semi-structured student interviews, 78 mind maps, and 111 reflective, musicianship goal charts. In the initial portion of this section, I have shared how I derived codes, theme-related components, themes, and subsequent assertions. I have begun the section by presenting themes that emerged, followed by Table 5, which displayed and connected themes, theme-related components, and assertions. Pseudonyms were used throughout this section to ensure students remained completely anonymous.

Interpretive process. Results from the interviews, mind maps, and reflective musicianship goal charts were collected and reviewed initially using a descriptive coding process to "portray rich detail, multiple perspectives, and the voices of lived experience" (Holton, 2007, p. 272). Each of the data sources were individually reviewed and examined, resulting in 82 codes. During these initial rounds of coding, I engaged in memo writing as ideas and questions arose from information the students were sharing about their learning goal work. It became clear before moving on to the later interpretive processes, I needed to clarify and define the words I chose to describe the phenomena that were beginning to unfold. Although frustrating, as stated by Glaser (1965) "after coding for a category perhaps three or four times, the analyst will experience a conflict in emphasis of thought" (p. 440). Therefore, the memos I wrote became critical as I moved forward. By going back to the data, codes, and using memos, I wrote throughout the coding process, and I engaged in a constant comparative analysis to further refine the data interpretation processes (Charmaz, 2004; Glaser, 1965, 2007). At the conclusion of

these efforts, I adopted three themes supported by 11 theme-related components, and developed five assertions, all of which were based on the qualitative data. In Table 5, I have presented these theme-related components, themes, and assertions. See Table 5.

Table 5

Theme-Related Components, Themes, and Assertions Based upon Eight Semi-Structured Interviews, 78 Reflective Mind Maps, and 111 Reflective Musicianship Goal Charts

Theme-Related Components	Theme	Assertions
1. Students experienced a wide range of emotions related to confidence and competence when playing their instruments in class. 2. Students had high hopes for their music making and playing. 3. Students engaged in self-fulfilling prophecies when setting and meeting goals.	Students engaged in internal dialogue, and developed aspirations and confidence.	1. Perceptions of musical self-efficacy and musical abilities were influenced by a variety of internal emotions. 2. Goal attainment was heightened when a variety of goal setting tools were provided to support students.
4. Students used goal setting tools in a variety of ways, differentiating their use for goal attainment. 5. Students scaffolded their goal attainment based on their abilities.	Students adapted goal setting to their needs and abilities.	
1. Students sought outside validation/feedback from peers, teachers, and family members to validate their musical abilities. 2. Students equated grade attainment, which they connected to skill development, with being musically successful.	Students were externally motivated. and driven by concert band tradition. Students adopted traditional concert band criteria to	3. Musical self-efficacy was influenced by external forces including peers, teachers, and family. 4. Skill attainments such as reading notes, understanding and interpreting rhythms, dynamics, and tempo were identified by

3. Students identified attainment of traditional concert band musical goals as indicators of musical success.	judge their attainments.	students as indicators of being musically successful.
1. Students were interested in playing more repertoire. 2. Students wanted to be able to attend and play their instrument at the final concert. 3. Students wanted to learn different genres of music (repertoire, styles, genres).	Students wanted to play more music.	5. Students wanted to play different styles, genres, and generally more repertoire.

Assertion 1. Assertion 1—Perceptions of musical self-efficacy and musical abilities were influenced by a variety of internal emotions. As a parent of a developing musician and as a musician myself, I was not surprised to encounter students speaking about emotions they experienced when playing in band class and practicing at home. Codes that emerged such as “fear,” “anger,” “embarrassment,” “frustration,” and “shame” along with “happiness” and “enjoyment” suggested students were having strong reactions when engaging with their instruments in-class *and* at home. These codes and their “internal dialogue,” as expressed on their mind maps and goal charts, suggested three theme-related components.

The following theme-related components comprised the theme that led to Assertion 1: (a) students experienced a wide range of emotions related to confidence and competence when playing their instruments in class, (b) students had high hopes for their music making and playing, and (c) students engaged in self-fulfilling prophecies when setting and meeting goals.

Students experienced a wide range of emotions related to confidence and competence when playing their instruments in class. Students were very candid about their emotions when engaging with their instrument. This was clearly evident in the semi-structured interviews *and* prevalent throughout their mind maps and goal charts. During the interviews, students spoke of situations in which they found themselves when playing their instrument, revealing how they felt about making music in class and at home. When asked why they were not confident in their playing abilities in class, one student stated, "Well sometimes I don't practice, and then when you don't practice you do bad." Not all students had a deflating/defeatist internal dialogue. One student shared, "I think I am actually pretty confident because I practice a lot and I put a lot of faith into what I practice" when asked how confident they felt about their abilities to play in class. Echoing this sentiment, Jenna stated "Um I think I am pretty confident… but I am not, I don't feel like, like an expert."

Emotions related to internal dialogue were also revealed in students' goal charts. Comments such as "I made my slurring better, but it could still get better," "my flute refused to cooperate," and "I worked really hard, now I know it is possible…", to "I am almost there" demonstrated students were thinking about their playing weekly. *Moreover*, they were also judging and constructing their sense of personal musical self-efficacy related to perceived success and failure with respect to the small, incremental goals they were setting for themselves.

The mind maps also demonstrated how students were feeling about their playing and creating a sense of musical self-efficacy through internal dialogue. One student wrote "it sounds bad" with another sharing "I always get lost when I play with someone" when

writing about playing their instruments. Further, words like “everything, wrong, hard” to word phrases such as “not getting, I screw up, playing in front of others” were used to describe what frustrated them about their instrument, indicating students were continually making internal judgments about their playing, confidence, and competence.

Students had high hopes for their music making and playing. Students set a wide range of learning and playing goals for themselves on both their mind maps and goal charts. Some of the goals from their mind maps were quite lofty and included “play with no mistakes on instrument at spring concert,” “ know all my notes,” “play all my favorite songs,” “get all registers,” and “manage to play lowest and highest notes.” Others had hopes and goals connected to very specific outcomes such as “look up more,” “achieve better tone quality with high notes,” “learn at least three more notes by the end of the year,” “attend spring concert,” and “breath properly so you [I] have more air.” Students also stated high hopes related to confidence building such as “keep going when failing one note,” “practice more,” “stop getting lost while I play,” “not be nervous for tests,” and “self-confidence.”

The weekly reflective musicianship goal charts echoed the high hope sentiments expressed in their mind maps. Students indicated wanting to make weekly incremental goals related to pieces they were performing for their concert and or in class. Statements reflected these incremental aspirations and were exemplified in comments such as “perfect the piece Construction Zone,” “be ready for all the pieces we do in class,” “know my concert piece and be able to play it well.” Other high hope weekly goals included musical skill building such as “get my slurring perfect,” “try to make no mistakes,” “keep a good rhythm and tempo,” and “be able to play the right notes in time” indicated

students wanted to achieve individual, personal goals and mutual, community goals related to successfully contributing to their ensemble. Notably, students were also setting high hope goals related to the mechanics and physical processes of playing their instruments. Students wrote “playing with a steady tone,” “develop a strong embouchure,” “ work on my sound,” “alternate hands,” and “get closer to my goal of a fuller sound” suggesting the need to physically develop skills associated with breathing technique, hand coordination, and fine muscle embouchure building in their lips and face.

Students engaged in self-fulfilling prophecies when setting and meeting goals. Self-fulfilling prophecies, described by Merton (1948) and Bootzin (1986), suggested beliefs in capabilities based upon what individuals perceived to be true was often based upon their prior behaviors or beliefs. An example of self-fulfilling prophecy was students who thought that despite trying, they would never learn to spell because they were continually failing their spelling tests. Likewise, students in this study who have had negative or positive experiences inside and outside of band class, tended to set goals based upon those prior experiences. For example, during the interview, a student who was not achieving success in band class was asked about using the goal chart. She responded, “I just focused on what I *couldn’t do*, which was a lot, and I just wrote it down and tried to get better but I actually did not.” By doing so, the student was reifying the position of being unsuccessful, based upon her previous musician experiences, thus demonstrating the perception of not being good at music. This sense of being non-musical was also exemplified in the same student’s ranking of herself when she rated herself as 1 out of 5 on her weekly goal chart rubric. Nevertheless, other students engaged in positive self-fulfilling prophecies. These students employed positive self-

fulfilling prophecies as they used the goal setting tools. For example, one student indicated on her goal chart “I am halfway there to reaching my goal” with another articulating “I worked really hard, now I know it is possible." Likewise, during the interview process, students revealed having prior musical experiences outside of schooling such as private music lessons from a young age, which helped to foster positive expectations such as “I am pretty confident because I um, well I played piano before, like since I was like three so I know how to read music and stuff so …” Another student echoed this sentiment by stating:

> I think if there is something new that I didn’t learn yet or also if like there is something new going on in the class and you think “oh yeah I’ve heard this before” I really want to answer the question and show that I really know that, that really makes me want to engage and get into the conversation [*sic*].

Assertion 2. Assertion 2—Goal attainment was heightened when a variety of goal setting tools were offered to support students. When students were offered a variety of goal setting tools with the opportunity to choose the most appropriate tool(s) for them, it appeared they were able to create pathways for meeting their goals. Codes such as “differentiated learning experiences,” “differentiated learning,” “tool helpful/not helpful,” “tool not used,” and “tools” emerged when students indicated using the goal setting tools in differentiated ways, and to personalize the tools for them to be more useful. Based on these codes, two theme-related components that emerged and supported Assertion 2 were (d) students used goal setting tools in a variety of ways, differentiating their use for goal attainment and (e) students scaffolded their goal attainment based on their abilities.

Students used goal setting tools in a variety of ways, differentiating their use for goal attainment. This theme-related component became evident within the student interviews. Students described using some of the goal setting tools and abandoning others. Ardene stated the mind maps were helpful "a little bit" and used the weekly goal chart as a memory aid when she said:

> Kind of, just to remind me to actually do my homework 'cuz sometimes the clarinet case is so small and like I transitioned from a small thing to a 'ginormous' thing so sometimes I am kind of too lazy or too tired to take my case home.

Likewise, Ardene did not use the reflective rubric on the back of the weekly goal charts and stated, "I didn't really use it that often, as much as my goals" and in most cases, forgot to complete it. By using the learning goal tools in a manner that fit personal learning styles, students achieved goals based upon how their own perspectives of learning. One student exhibited her own style of agency, when she used the goal charts as a 'check-in' indicator, rather than setting goals at the beginning of the week, as noted when this student shared the following during the interviews:

> I filled it in sort of in the middle of the week [to have] a few days to decide what I really wanted to do, and then Wednesday, Thursday, Friday that is when I really do, do what I was going to do.

Students scaffolded their goal attainment based on their abilities. Some students used the goal setting tools to scaffold their learning into smaller incremental steps towards overall, larger goal attainment. This approach was developed by several students and emerged organically as students developed their own approaches to using the goal setting process. For example, one student used the learning goal tools in conjunction

with each other, reflecting and refining as the weeks went along. Specifically, the student set specific long-term goals on the mind map as she reflected on the year thus far, and used the weekly goal charts to set smaller weekly goals or steps toward long-term goal attainment:

> like I just thought, I think I used...like I went from the beginning of the year and how I've developed, so like, when they asked like what, what are you struggling in, I think recently like what I am doing now… and then I thought when we were doing the goal charts I thought, okay, I mainly focused on what I was doing this week and then I realized sometimes that it related to what I put over on my mind map because different weeks we covered different topics so the mind map helped me understand that [*sic*].

Other students indicated they used their goal charts as quasi-agendas, creating time-line charts related to frequency of practicing when they were going to practice during the week. These agenda-type drawings appeared in the form of hand drawn timelines, and small calendars on their goal charts as shown in Figure 8. See Figure 8.

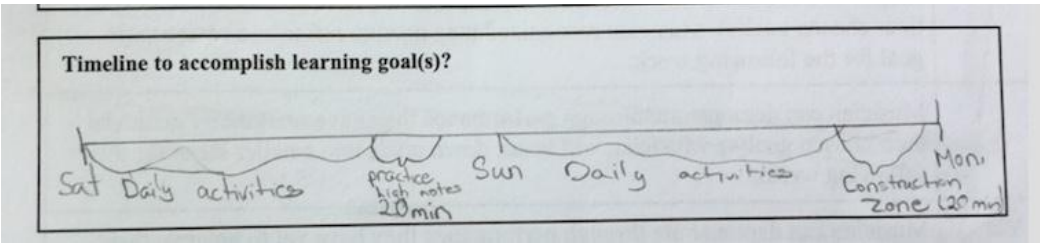

Figure 8. Student Goal Chart Example 1

Others explicitly indicated specific days during the week and lengths of practice time they were planning in attempting to reach their goals. Some of these self-made practice records included specifics such as "Sunday-half of homework, Monday-all

homework finished, Tuesday-music night (free, everything)," "I will play for 10 minutes every day during the school week, and play 1 hour on the weekend," and "On Saturday from 4-5 p.m.," which was demonstrated in Figure 9. See Figure 9.

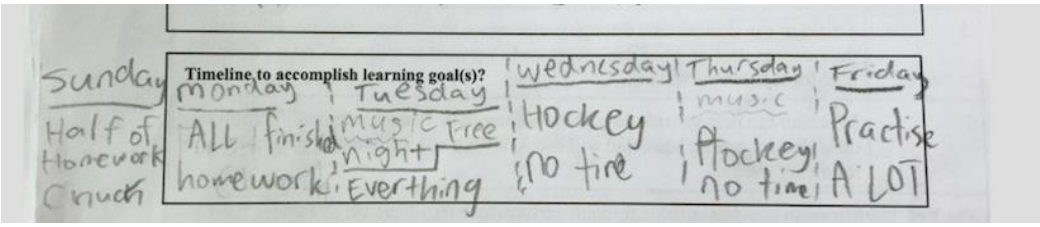

Figure 9. Student Goal Chart Example 2

Others indicated scaffolding techniques to break down their goals into smaller sections or chunks on their goal charts. Such scaffolding was represented in students' statements such as "I chunked my practicing," "I practiced in chunks," "start from the last bar and work forward," and "I played the piece by little phrases."

Assertion 3. Assertion 3—Musical self-efficacy was influenced by external forces including peers, teachers, and family. The following theme-related component supported the Assertion 3: students sought outside validation/feedback from peers, teachers, and family members to validate their musical abilities. This theme-related component emerged from codes such as "external approval," "external comparisons to others," "external motivation," "external praise," "external shame," and "external validation."

Students sought outside validation/feedback from peers, teachers and family members to validate their musical abilities. Students overwhelmingly indicated through their statements the importance external influences played upon their perception of musical self-efficacy. Teachers, peers, and family members were viewed as being evaluators of their competence as they developed as musicians. For example, with respect

to their teachers, students indicated on their goal charts and mind maps they were going to come before school to participate in extra help sessions as a means to successfully complete their goals. Students also included teachers and referred to teachers on their mind maps, often just writing down their teacher's name(s) under their goals. During the interviews, one student described how important one of her teachers was toward motivating her effort in band class *and* influencing her own sense of being in the world when she said:

> Umm, [teacher's name] because I wanna be like him, but not exactly like him because I don't want to be a teacher, but I do want to be something like him like playing the [instrument, name deleted] as much as he does, loving music as much as he does. I want to keep loving music until however old, but he's, how cheerful he is, like even if like in Kiwanis… uh… a clarinet dropped, and he was completely fine with it. I mean of course he was not fine with the clarinet dropping but he … found a way to like find a solution like today we are going to play music, we are going to be happy we are going to be fine, we are going to be great, like that is what kind of motivates me to come back to band class.

Peers were also seen as external influencers who affected the development of students' sense of musical self-efficacy. One of the interview participants indicated that when she said, "Um I think doing better than others and doing as good at others" when asked about what motivates her effort in band class. Another, when asked about how confident she was related to her playing abilities in class, shared:

> I am actually pretty confident given I know a lot of people in band class even though I am a year too young to enter but I know a lot of them and like I've

always, like when I was in grade 5 I always thought band they're older and they will probably tease me but when I got to know people for real they, they're just as supportive.

Other qualitative data sources beyond the interviews indicated the importance peers played in the development of confidence and high musical self-efficacy. Specifically, as stated on their mind maps and goal charts, students indicated not wanting to play in front of others or not choosing to play alone in class due to their perception of being deemed musically inferior by their peers. Statements such as "everyone can play on the first shot but me," "catch up," "messing up while playing," and "I always get lost when playing with someone" indicated students were comparing themselves to others *and* simultaneously they were also developing a sense of musical self-efficacy based on their perceptions of what their peers might be thinking—whether true or not.

Family members as appeared as external influencers in the interviews and weekly goal charts. For example, during the interview, a student indicated her mother as a motivational influencer for playing her instrument when she said, "Let's just say, umm I wanna be able to play a song on my saxophone for when my mom comes home." Another student indicated musical family members influenced her motivation to play an instrument and confidence when she stated, "Also because I mean my [parent] is a musician so that's part of it." On their goal charts, other students indicated they would know whether they accomplished their goal by playing for a parent who could give them feedback with respect to whether they met their goal. Another student wrote she would play with her sibling at home who was in a higher grade and a more skilled musician to determine whether she was "getting it."

Assertion 4. Assertion 4—Skill attainments such as reading notes, understanding and interpreting rhythms, dynamics, and tempo were identified by students as indicators of being musically successful. To begin this section, I have shared my working definition for concert band tradition because it may have many interpretations based on the reader's prior experiences and understandings of the term. For the purposes of this study, concert band tradition refers to the historical constructs associated with the genre of concert band music, concert band musical engagement, and concert band playing including

1. The mechanics of learning to play a concert band instrument—holding the instrument, embouchure, making a sound, fingerings/slide positions/ stick grip;
2. Technical development—a interpreting notes and rhythms, dynamics, tempo(s);
3. Reading Western European music notation—band scores, band method books;
4. Following the conductor and ensemble playing.

Codes that emerged from the interviews, student mind maps, and weekly reflective musicianship goal charts related to concert band tradition included "mechanics," "repertoire," "skill building," "skill development," "tradition," "traditional," and "traditional skill building." Some of the vocabulary students directly used associated with the above-mentioned codes included "notes," "reading notes," "tempo," "rhythms," "breath," "breathing," and "embouchure." From these codes, and from others derived from the students themselves, two theme-related components emerged: (a) students equated grade attainment, which they connected to skill

development, with being musically successful and (b) students identified attainment of traditional concert band musical goals as indicators of musical success.

Students equated grade attainment, which they connected to skill development, with being musically successful. To a great degree, students employed grade attainment as an indication of their musical success. This was demonstrated on students' mind maps and weekly reflective musicianship goal charts. Evidence of this fact included high frequencies of statements related to testing as a primary goal. Goals such as "to get a good mark," "do good on tests," "do good on the test," "get a higher grade in music," "I want to do well on the upcoming test," "get a good mark on my tests," "get a 90% or higher," and "do well on my test" suggested grade attainments were indicators of being musically successful.

By achieving high grades on their tests, either performance or theory, students were judging their musical success, which in turn, influenced their sense of musical self-efficacy. This was also demonstrated in their goal charting. Many students wrote test-related learning goals by stating phrases such as "practice for the test on Monday," "prepare for the test on Tuesday," "fix tone for test," and "want to be able to play the test." As demonstrated on their goal charts, they indicated determining whether they were musically successful when they stated the connection to evaluation and grades in statements such as "during the test if I have a full tone," "when I get the test back," and "when I get the test marks back." Moreover, the connection between musical attainment and grades was also reflected during the interviews. One student indicated her ability to do well in band class was "not that good" and connecting that to "Um because I don't think my marks are that high and I think I can do better and improve."

Students identified attainment of traditional concert band musical goals as indicators of musical success. Overwhelmingly, students spoke of reading notes, playing scales, interpreting and playing rhythms, performing articulations, playing at various tempos and with dynamics as indicators of musical success, which were indicators of traditional concert band success. In their minds, students have constructed a perception that being musically successful included the ability to perform all or some of the aforementioned skills. Students expressed this understanding by writing on their goal charts and mind map goals vocabulary such as "remember more notes," "learn more notes," "read more notes," "read notes more faster," "I want to be able to read the notes better," and "play a chromatic scale." Related to tempo students indicated on both their mind maps and goal charts wanting to "play a steady beat," "playing with a steady tempo," "play the right notes in time," and "not play too quickly or slowly" to demonstrate competency and musical success. Other students identified musical articulations as indicators of musical goals and success. In particular, slurring was a frequent concept used by students wanting to "get my slurring perfect" and being able to "memorize trombone harmonic slurs" alongside wanting to be able to "tongue" the notes. Interview participants echoed peers' responses on the goal charts when they claimed they used their goal charts "to help me with note naming and rhythm practicing" and indicating they did not have confidence about their playing abilities as articulated in the following statement, "because I don't really know, like most of my notes." Others indicated being very confident in their playing abilities with one person sharing "I am pretty confident because I um, well I played piano before, like since I was like three, so I know how to read music."

Assertion 5. Assertion 5—Students wanted to play different styles, genres, and generally more repertoire. Assertion 5 was composed of three theme-related components. These theme-related components included (a) students were interested in playing more repertoire, (b) students wanted to be able to attend and play their instrument at the final concert, and (c) students wanted to learn different genres of music (repertoire, styles, genres). Codes such as "differentiated music experiences," "repertoire," "success," "personal enjoyment," and "personal satisfaction" suggested students wanted to be able to just play music, any kind of music—pieces from their books, band arrangements, and songs they know from outside of schooling. These and other codes led to the three theme-related components, which have been articulated in detail in the next sections.

Students were interested in playing more repertoire. Despite challenges students faced when learning to play an instrument for the first time, they still seemed to want to play more pieces beyond what they were already doing in class. The notion that students wanted to play more repertoire was demonstrated in the goals they set for themselves on their mind maps. Overall, students indicated they wanted to "learn new songs," "play *Crazy Cartoons,*" "play *Careless Whisper,*" "play new songs," "be able to play *Construction Zone,*" "learn *Sunflower*," " I want to learn to play the *Disenchantment* theme song," " I want to be able to play all my favorite songs," and "play a hard piece by the end of the year." All of these goals attest to students desiring to playing a bigger amount and variety of repertoire.

Students wanted to learn different genres of music. Although connected to wanting to play more repertoire, students specifically indicated wanting to play different kinds of music other than what they were playing in band class. Specifically, students

were wanting to play music that was familiar to them on a personal level. When teachers incorporate music that students find meaningful to them, engagement and motivation is heightened (Green, 2007). This was echoed in the mind maps of students in this study. In particular, students indicated they wanted to play "jazz" or more "jazzy" music alongside pop music "*Careless Whisper*"—a saxophone favorite and songs they knew or knew from outside of the school setting. One student in particular wrote wanting to play "play the *"Disenchantment"* theme song" as shown in Figure 10. See Figure 10. Another wrote about playing "all of my favorite songs" as illustrated in Figure 11. See Figure 11.

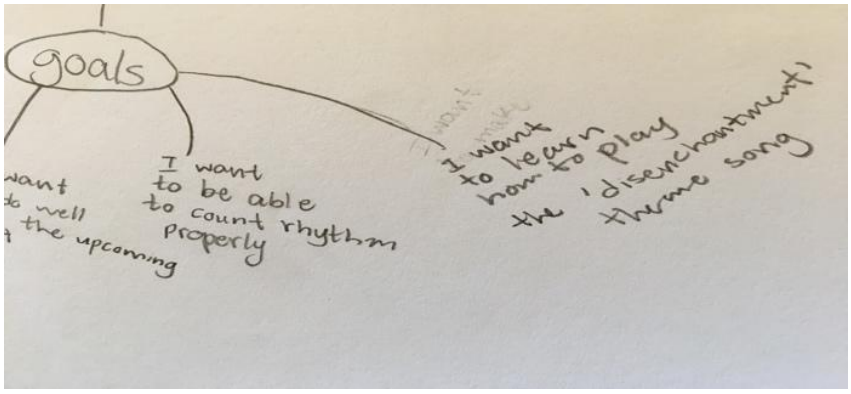

Figure 10. Student Mind Map Example 1

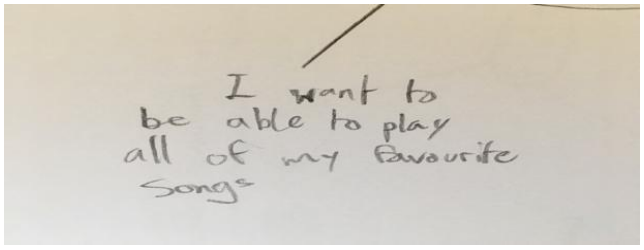

Figure 11. Student Mind Map Example 2

Although not every student indicated wanting to play different genres of music, a common theme around wanting 'to play' or wanting 'to be able to play' more music was evident. In the data students clearly indicated they wanted to be able to play music beyond that with which they were currently engaging. For some it was as simple as

seeking more repertoire outside of their band repertoire. For others, wanting to play more music was tied to becoming better players to achieve their repertoire goals.

Students wanted to be able to attend and play their instrument at the final concert. For many students, playing at the final concert was stated as a long-term musical goal alongside being able to play their music well at the final concert. Students stated in their learning goal tools they wanted to "play the concert piece well," with one student indicating she wanted to "play with no mistakes on instrument on spring concert" and another describing a final accomplishment as being the "winter concert grade 6, spring concert grade 6." Alongside references to concert attendance on their goal charts, the piece *Construction Zone*—performed at their spring concert, was mentioned frequently in both their weekly goal charts and mind maps, indicating wanting to attend the final concert. Statements such as "play the whole *Construction Zone*," "learn *Construction Zone*," and "perfect *Construction Zone,"* to "want to attend the final concert" suggested they wanted to be successful in playing the piece and also being prepared for the performance.

Summary of qualitative data. Taken together, the findings from the qualitative data included five assertions that were supported by themes and by theme-related components, which were based on aggregating similar codes from the students' interviews, goal setting documents, and reflective efforts. These qualitative data were quite robust and replete with examples of how students viewed the concert band setting, the music making process related to it, and their self-efficacy, or lack thereof, with respect to making music in the concert band setting. The qualitative data suggested students' responses to the goal setting intervention affected perseverance, resilience,

engagement, and musical self-efficacy. Students were becoming more persistent, resilient, engaged, and were building musical self-efficacy as they expressed emotions, adapted goal setting tools; and driven by concert band tradition, they were adopting concert band criteria to judge their attainments, and wanting to play more music beyond what they were doing in class. It also was evident students were developing these constructs without knowing they were doing so becasue they indicated accomplishing goals they did not know existed and which they did not think they would be able to achieve.

CHAPTER 5

DISCUSSION

Just because you don't understand something, doesn't mean it's nonsense.

Lemony Snicket

The constructs, themes, and development of this action research study were based on my experiences of being a music educator for the past 22 years. I came to this place in my professional career ready to reconsider and crack open my own ideals surrounding pedagogy and practice in terms of what I was witnessing with students. Specifically, I was challenged to reconsider my own practice and beliefs about teaching band when tasked with teaching required concert band classes. When I was asked to develop and implement required band classes for grades 4-6 band students in Arizona, it was necessary, in fact critical, to alter my thinking because I could no longer assume all my students wanted to learn to play a band instrument. Very quickly, I had to figure out how to increase student persistence, resilience, engagement, and musical self-efficacy.

Due to a recent move back to Canada, I again encountered required concert band classes in my current work setting. Although I do not directly teach band, I continued to be fascinated with the "required band" phenomenon, and how students developed persistence, resilience, motivation, and musical self-efficacy within the band class context. I created a goal setting intervention for grade 6 beginning band students that took place during their final term of grade 6 concert band. This intervention was twofold, and included students creating mind maps outlining what they knew about playing their instrument, what frustrated/challenged them about their instrument, what goals they wanted to accomplish, and what goals they were able to accomplish. The second part of

the intervention included students completing weekly reflective musicianship goal charts connected to their mind map goals. A theoretical framework built around Bandura's Self-Efficacy Theory, Bronfenbrenner's Ecological Systems Theory and Tinto's research on Persistence, along with the following research questions guided the project:

RQ1: Within a required concert band setting, how and to what extent did engaging in personal goal setting influence student persistence and resilience?

RQ2: Within a required concert band class, how and to what extent did engaging in personal goal setting influence student engagement?

RQ3: Within a required concert band class, how and to what extent did engaging in personal goal setting influence student musical self-efficacy?

I implemented a concurrent, mixed methods research design and collected qualitative and quantitative data that included two surveys—one post-intervention survey and one retrospective, pre-intervention survey, eight student interviews, and student work including mind maps and weekly goal charts. This chapter is a reflection on this work, and serves as a means to understand better, whether and how goal setting affects persistence, resilience, student engagement, and student musical self-efficacy within a required beginning, concert band classroom.

Discussing the Discrepancy between Quantitative and Qualitative Data

There is a divergence in the data from this mixed methods study, the quantitative and qualitative data do not exhibit complementarity (Greene, 2007). Having divergent data can seem problematic, often leading the researcher(s) to either re-direct the study, re-write research questions, or question and revisit the methodology to reconcile the data (Pluye, Grad, Levine & Nicolau; 2009, Schoonenboom, Johnson, 2017; Green, 2007).

Nevertheless, as Schoonenboom and Johnson (2017) note, “The power of mixed methods research is its ability to deal with diversity and divergence” (p. 116) in a manner to better understand what the data are suggesting. For the purposes of this action research study, I examined the data as two separate entities to determine factors contributing to the divergent data, and what the differences might mean.

Quantitative data results from retrospective, pre-intervention and the post-intervention surveys suggest the intervention did not affect student persistence, engagement, and musical self-efficacy. Specifically, with respect to the three persistence measures, the mean score differences were 0.26, 0.13, and 0.19 points. Likewise, the differences between the retrospective, pre-intervention and the post-intervention surveys for engagement was -0.06 point and the two musical self-efficacy measures were -0.13 and 0.13 point, which are quite small as well. See Table 4. Taken together the quantitative data indicate no change in the scores over the course of the study.

By comparison, the qualitative data suggest quite the opposite. Through their mind maps, weekly goal charts, and interviews, students demonstrate how goal setting affects their sense of perseverance, resilience, engagement, and musical self-efficacy. Because I was guided by my theoretical framework and research questions, I could ascribe “meaning to the obtained results with reference to the theory” (Gelo, Braakmann, & Benetka, 2008, p. 277). In the following section, I explain the findings from the qualitative data, which grew from the research questions and constructs related to persistence, resilience, engagement, and musical self-efficacy.

Explaining the Findings

The explanation of findings is presented in three main sections centered on the original constructs of the study. In the first section, I employ Bandura's Self-Efficacy Theory and Bronfenbrenner's Ecological Systems Theory to explain the outcomes for student musical self-efficacy. Then, in the second section, I use Tinto's research on Persistence and Bandura's Self-Efficacy Theory to explain findings related persistence and resilience. In the third section, I use Bronfenbrenner's Ecological Systems Theory to explain findings related to student engagement.

Musical self-efficacy. Because musical self-efficacy also influences other outcomes like persistence and engagement, it is explained first. As stated previously, how students perceive themselves as musicians influences their musical development, motivation, and effort during and outside of band class. Musical self-efficacy is influenced by their learning environment, peers, adults, and the encouragement they received from these influencers. Bandura (1995) and Bronfenbrenner and Morris (2007) state individuals' sense of self-efficacy is a strong predictor of how they pursue and engage in activities within their world. Self-efficacy is heightened when individuals are able to set small incremental goals they can accomplish, which in turn, demonstrates they are able and capable to overcome challenges and obstacles.

Despite how students define their goals for musical success—grade attainment, music notation fluency, rhythmic accuracy—change in musical self-efficacy during the intervention is evident. Students indicate they achieve their weekly goals by writing on their weekly goal chart accomplishment statements such as "I focused on my tone and slurs," and "I made my slurring better." Other students also display their goal attainments

when they write, “I had a positive attitude,” “all I had to do was do it over, and over, and over again,” and “I practice on my (x) working towards my goals every day of the week and tried to find a tempo that works for me.”

These statements suggest students engage in self-monitoring *and* build confidence that they could accomplish their stated goals. As a result, they appear to develop musical self-efficacy by achieving their goals, while simultaneously developing an overall sense of self-efficacy—suggesting and added benefit. This outcome is supported by evidence from the mind maps. Some interesting evidence emerges from the mind maps that I did not anticipate, initially. Specifically, on the mind maps, students present new accomplishment goals that are different from their original goals as illustrated in Figure 12. See Figure 12. What was fascinating is seeing students reaching beyond what they think they could do. This suggests students develop self-efficacy throughout the intervention process, thus surpassing their stated expectations.

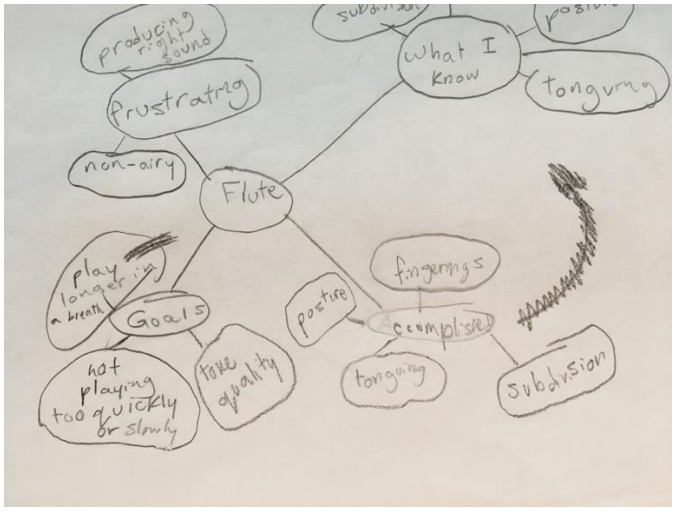

Figure 12. Example of new accomplishments resulting from attainment of earlier, simpler accomplishments

Other students connect their goals to their accomplishments. By exercising agency over their goal setting, students are able to develop a heightened sense of self-efficacy as they actively observe themselves improve over the course of the intervention as shown in Figure 13. See Figure 13.

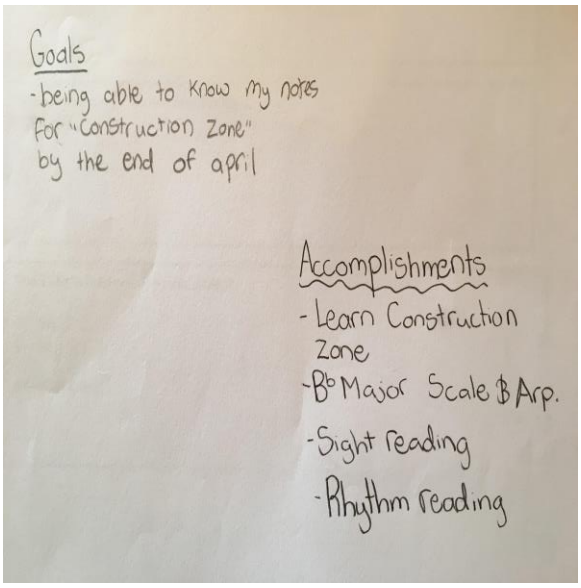

Figure 13. Example of connecting goals to accomplishments

Persistence and resilience. As defined by Tinto (2017a) persistence is the ability to follow through with a learning activity or engagement despite experiencing obstacles and changes. In Tinto's interpretation factors such as social interactions, belonging, curriculum relevance, self-efficacy, and support influence whether students will persist. Thus, for example, in the current setting, students may persist because they engage in social interactions with peers and because they feel they belong to a bigger setting—being part of "concert band". Further, factors such as emerging self-efficacy and the support they receive from teachers and parents may foster persistence.

Likewise, Bandura (1995) states that how individuals construct their senses of personal self-efficacy influences their abilities to engage and pursue activities that are

deemed initially challenging. Specifically, within music education, McCormick (2006), and Hargreaves et al. (2007) suggest students who deem themselves as musically able tend to persevere in musical settings compared to their counterparts who have lower musical self-efficacy.

Consistent with this interpretation, participants in this study demonstrate experiencing physical challenges when playing their instruments. Students identify obstacles such as “pinkie placement,” “braces,” “when I get headaches from losing breath,” “hands get sore,” “heavy,” to “blowing fast air” as demonstrated in Figure 14. See Figure 14.

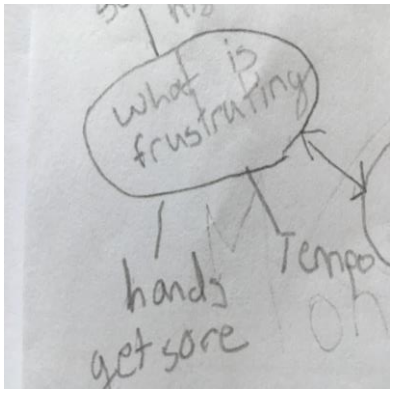

Figure 14. Physical challenges in playing instruments

Despite experiencing such frustrations, students use their weekly goal charts as a strategy to remediate these challenges. By scaffolding their physical challenges into specific incremental plans, students build upon their experiences to overcome these challenges and attain their goals. Because scaffolding is “activity and performance centered” (Pea, 2002, p. 14), students are incrementally overcoming the physicality of playing their instrument and simultaneously they are building efficacy with respect to facing and overcoming perceived challenges. The scaffolding experiences students

created in this study exhibit two key elements: (a) designing and creating personalized practice records/timetables/agendas on their weekly goal charts and (b) including how they would carve out time in their week for goal attainment. By mapping out the week related to outside of school activities, one student in particular was able to scaffold diligently her weekly learning goals, which resulted in attaining accomplishments with respect to the goal as shown in Figure 15. See Figure 15.

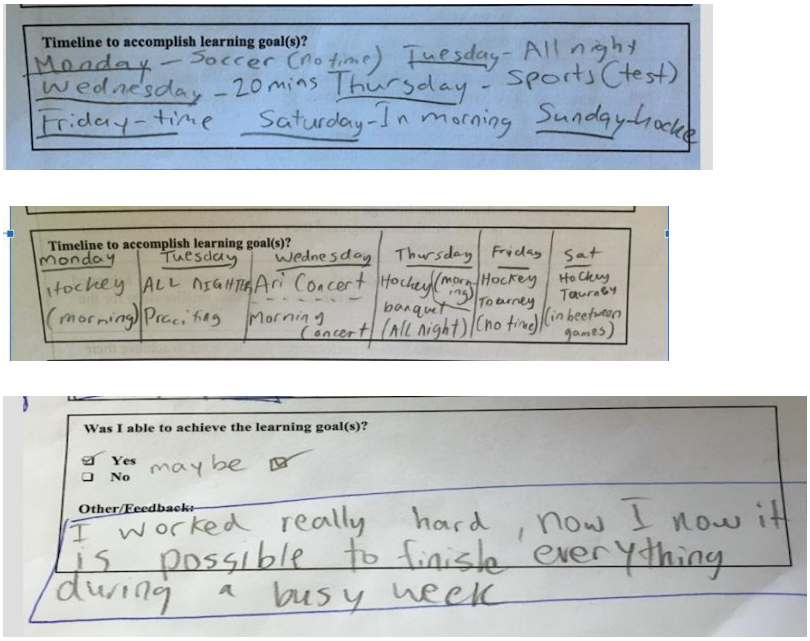

Figure 15. Example of scaffolded practice record with timetable for practice

Another student indicates her “mouth-shape,” or embouchure is frustrating/challenging. Nevertheless, Figure 16 illustrates how she engages in goal setting using her mind map and then overcoming her perceived challenge. See Figure 16.

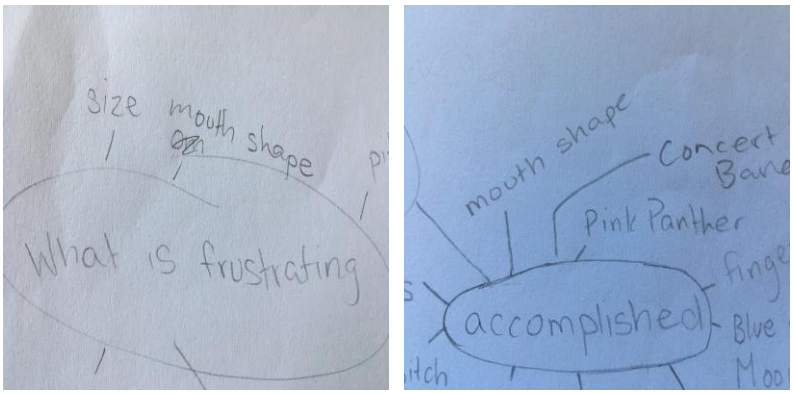

Figure 16. Example of goal setting and overcoming the challenge

During the interviews, students shared how the weekly goal charts support their ability to scaffold. For example, one student related, "They helped me focus on what I needed to practice and not what I am already good at." Another student said, "yeah they [goal charts] did help...it made me a lot more organized umm being I have a lot of things to get through." A third summed up the importance and value of goal charts with regard to scaffolding when she said, " I kind of um, look at them and say okay this is what I don't know how to do and this is how I think I am going to do it so I try to do that." By identifying challenges and scaffolding personalized learning goals using the goal setting intervention tools, students demonstrated their persistence and resilience when they faced obstacles related to playing their instruments.

Student engagement. Engagement is a multi-faceted phenomenon that is influenced by cognitive, physical, emotional, internal, and external factors, which makes it difficult to delineate. Likewise, defining engagement, especially as it is related to education, is challenging (Appleton, Christenson, & Furlong, 2008). To define and situate engagement in my findings, I adopt the definition of engagement as a participatory

construct where students actively make music using their instruments during and outside of band class.

Bronfenbrenner and Morris (2006) state that external forces help to form individuals' ecological systems, influence perceptions of how they see themselves, and affect how they engage in the world. Family, peers, and teachers, the groups nearest to students and most likely to influence them make up the microsystem and contribute to students' awareness of personal competencies with respect to various activities. In particular, microsystem members are likely to affect their efficacy towards engagement by increasing or diminishing it as related to their external environment.

Students in this study articulated in interviews, on mind maps, and in goal charts, how family members, peers, and teachers are influential with respect to how they engage with their instrument. During one interview a student shares she wants to play her instrument to learn a specific piece of music to play for a parent. This student also states her playing/engagement with her instrument is directly connected to her parent.

To bolster weekly goal attainment, some students engage other family members for help and support. For example, one student indicates she would play for her parent to acquire feedback to help her evaluate whether she had reached her goal. In Figure 17, another states she engages with an older sibling who also plays the same instrument to aid her in evaluating goal attainment. See Figure 17.

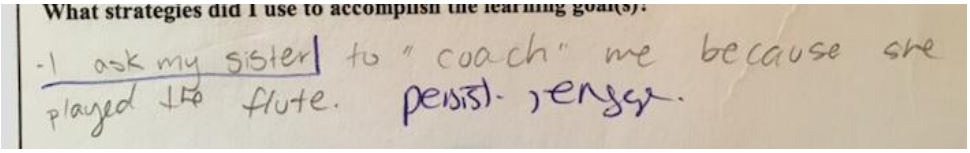

Figure 17. Example of enlisting others to aid evaluation of goal attainment (Mantie pen edit)

Other participants indicate peers influence musical engagement. One student states, “but when I got to know people for real, they, they’re just as supportive” and even identified as a musician: “I am not the grade 6 [*sic*] I am (name deleted) the saxophone player.”

Figure 17 shows similar engagement sentiments, which are written on mind maps and goal charts, and stated in interviews, in relation to student engagement connected to wanting to play for their teachers. See Figure 17. Moreover, during one interview a student says “I wanna be like (teacher’s name), but not exactly like (teacher’s name) because I don't want to be a teacher, but I do want to be something like him like playing the saxophone as much as he does, loving music as much as he does.”

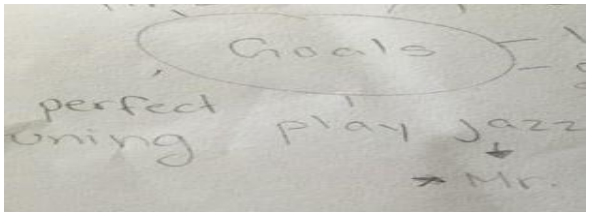

Figure 17. Example of wanting to play for others

Limitations

Limitations are evident throughout the research process. I offer the four main limitation for this action research study (a) mortality, (b) survey length and administration, (c) Hawthorne effect and demand characteristics, and (d) credibility.

Mortality. Smith and Glass (1987) maintain mortality occurs when participants abandon or drop out of a study. In my case, the nature of working within a school setting suggests mortality will exist. Interruptions such as school trips, illness, and school events affected consistency of involvement by my participants. To deal with this limitation, rather than pre-selecting a purposive sampling group, I engaged all grade 6 students in

the school (*n*= 86). By starting out with a very large population, I made an attempt to mitigate the effects of mortality. However, mortality existed. For example, although the grade 6 concert band population was comprised of 86 students, only 73 students engaged with the mind mapping tool. Of the 73 students, 26 students were able to complete the entire mapping process, with 47 students unable to do so.

Survey length and administration. Although survey tools are used extensively in social science research, I feel the tool I created is too long, and potentially not appropriate for this age and grade level. As I was creating my survey, I felt it necessary to look at other surveys administered to children but found very few resources. However, as stated by Borgers, De Leeuw, and Hox (2000) research on how to effectively create and administer surveys to children is relatively limited. My initial survey length concerns are related to my experience of piloting my survey my with former grade 4-6 students. As we were working through the survey, I noticed some students moving ahead and filling out the survey at random. This may have happened in the current survey as well. Borgers et al. (2000) argue motivation, boredom, and "satisficing" alongside "lack of motivation and difficulties in keeping up concentration will result in poorer data quality" (p. 66).

I also did not take into consideration my own biases in creating and administering the survey. I assumed all students were able to read the survey and had the cognitive abilities to do so. Moving forward, I would connect with their homeroom teachers to determine if students needed the survey read to them, have it translated into a different language, and possibly have the survey available to complete on their personal school laptops. Another change I would make in the future would be to administer the post-retrospective survey in-person, because I believe I did not effectively provide information

to my colleagues about administering the second survey. Because I used the same survey in both instances, and did not change wording on the survey due to my concern related to further increasing the length, I needed to be more clear in my instructions and emails to my colleagues that it was critical that students needed to answer the survey thinking back to their playing before we started on the goal setting journey. Should I utilize a survey in the future, I would re-word the prompts on the post-retrospective survey to begin with 'thinking back to prior the (intervention, goal setting etc)'.

Hawthorne effect and demand characteristics. My positionality throughout this study was both researcher and teacher to some of the participants, thus, I acknowledge I could have been a threat to validity. The Hawthorne Effect is a special case of demand characteristics that may affect the outcome of a study. In particular, students understand they are participating in a study and the attention they receive may influence their responses, but there is no actual influence of the treatment, in this case goal setting. Additionally, demand characteristics of wanting to please the researcher (Adair, 1984; Smith & Glass, 1987) may have occurred, especially during the interviews. However, my positionality is unique to the participants in the study. Although I do not directly teach them band, students in the study do encounter me as the Lower School music teacher and choral teacher in the Prep and Upper School. Because I was not teaching band class, collecting grades nor engaging with parents related to curriculum and instruction, the Hawthorne Effect threat to validity was diminished, but demand characteristics may not have been reduced.

Credibility. Credibility is concerned with the trustworthiness of the interpretation of the qualitative data. Because I analyzed all the qualitative data, there

might be bias or inconsistency in my interpretations. To mitigate this threat to validity, I engage in (a) using careful, reflective efforts at each step of the qualitative analysis process and (b) employing detailed processes that included analytic and other types of memos (Guba, 1981).

Implications for Practice

An unexpected outcome of this study is the level of self-monitoring skills students develop as they engage in the intervention. Zimmerman (2000) notes when agency is afforded to students to set personal learning goals, the opportunity to develop efficacy towards the subject area is also heightened alongside the developing self-monitoring skills. Further, Zimmerman (2000) argued self-efficacy, motivation, and self-monitoring are related to each other, and notably they develop together and support one another. When students self-monitor their experiences, they can achieve a sense of heightened self-efficacy, which translates into higher rates of success in activities they are pursuing.

Goal setting provides the opportunity for students to engage in self-determination, which offers the opportunity for students to exhibit agency on their learning pathways. When students are able to set their own learning goals and goal attainment, they create an environment for "small wins" (Weick, 1984). Securing such "small wins" builds confidence. Educators who support students with goal setting strategies such as mind mapping and weekly goal charting also win. By gaining a glimpse into how and what students are working towards, educators can intervene when necessary to further support goal attainment. Specifically, in concert band classes, rather than implementing practice records, which typically are used to log minutes or hours students are practicing each week, weekly goal charts provide more opportunities to foster depth of learning and

engagement among students. This information has the potential to enhance teacher practice, and support band teachers knowing what is important to students, and how to make musical experiences meaningful.

Another consideration for practice includes creating space and place for students in learning situations where choice is not available—specifically restrictive learning environments. Although one might argue music classes are not restrictive, I suggest, on the other hand, they indeed can be quite restrictive. When students are not able to choose what instrument they are playing, why they are playing it, what music they are engaging with, what pieces they are playing, they see it as a restrictive environment. By creating space for ownership in such environments, especially at the beginning band stages, we might as music teachers see our students playing their instruments throughout their schooling experience and beyond.

I pose the following action research questions to the concert band community to consider as they embark on developing student agency in the band classroom:

1. How and to what extent do your own personal beliefs about band class and teaching band affect your students' band experience?
2. How and to what extent would your band student's experiences be strengthened by doing music "with" them rather than "to" them?
3. How would you be willing to deal with the internal conflict you might experience when considering other ways for students to engage in band class?

For my own practice, I am starting to implement personalized goal setting and mind maps as a tool for my grade 5 general music classes. By doing so, I give agency to my students, provide ownership over their learning, and support their use of self-

monitoring their own growth. Similarly, I will be using mind mapping with students in a community organization band program to provide the opportunity for them to set and pursue their own musical goals.

Implications for Research

I purposely chose to engage in action research primarily because this type of research is an active, living, breathing entity. Because of its "active" nature, I do not see it ever ending. In fact, this document is only the beginning of a journey I intend to take with students and colleagues over the course of my career—and quite possibly beyond. Results from this action research study guide my thinking with respect to short and long-term goals. Short-term goals include collaborating with other educators using my goal setting intervention to determine what it might look like in other contexts. A long-term goal addresses the future of required concert band classes with respect to teacher practice and pedagogy and student persistence, engagement, and musical self-efficacy—specifically situated within something I call the "Our Band" band model, which I will describe in the following sections.

Short–term efforts. I have already begun the process of introducing mind mapping and goal setting to my grade 5 students as it has become clear they can and should have ownership over what they want to learn from the "making music" information I am sharing with them. It has also become clear to me that my place in the classroom as an educator is to do music "with" rather than "to" my students. This shift in practice is not unique to my classroom, but it is prevalent among other colleagues with whom I have spoken. I am noticing other teachers engaging in goal setting conversations with their classes, in particular grade 5 teachers, for our students to gain independence

and confidence as they experience success without adults telling them they are. It appears opportunities are available to collaborate with this grade team on goal setting, using an action research approach.

Long term efforts—"Our Band." Because I do not foresee required concert band classes disappearing in the near future, I believe concert band educators need to re-consider pedagogy and practice to reach beyond the traditional paradigm. I am not suggesting abandoning traditional concert band classes or practice, altogether. Nevertheless, adding to what we do already will grow our programs and foster student "music making" music beyond their grade 12 year. Because teachers offering required concert band classes cannot assume all students who participate want to engage in traditional concert band classes, they will have to create an environment where students have more agency over their music making. This approach, combined with the goal setting tools, will allow students to participate in band class that is meaningful and engaging to them, and one where self-monitoring of their growth through goal setting has the potential to develop persistence, resilience, and musical self-efficacy. As a supplement to traditional band classes, "Our Band" is a concept conceived based upon a Brazilian Samba band concert I attended. Such community music making experiences, especially within Brazilian Samba bands, are designed to encompass music participants from all playing abilities, cultures, and communities with "an emphasis on people, participation, context, equality of opportunity, and diversity" (Higgins, 2012a, p. 4). In Samba bands, individuals come together to make music in an informal manner. Further, Samba band music is not bound by the delivery of instruction by a professional; rather

participation is differentiated, and it is representative of the community's musical talents (Higgins, 2012b).

The "Our Band" intervention model is intended to provide multiple music making entrance points, and learning opportunities for students regardless of skill level and playing ability. This type of musical engagement affords students opportunities to build upon skills and knowledge from their elementary music classes. Students would play melodies by rote alongside composing simple harmonies, accompaniment, and improvisation components—similar to their elementary music class experiences. During class, students would divide into four separate quadrants or groups, with each quadrant representing a specific mode of musical engagement; melody, harmony, groove, and make and create. Unlike a traditional band classroom environment complete with chairs, stands and sheet music, the quadrant formation design will not have chairs and stands, which would inhibit students' movement within and around the quadrants at their discretion. Students will move among quadrants as well as deciding how to start the piece, how to end it, and who/when they would play during their composition. The band teacher's role would be as guide and facilitator throughout the process. The goal setting intervention for this action research study will be utilized in conjunction with the "Our Band" classes alongside traditional concert band classes.

Personal Lessons Learned

Throughout the process of working on this degree, I now realize this work was about a problem of practice—and it was also about the journey I have taken, and still am taking as a professional educator and leader. In fact, what I really examined through the constructs of persistence, resilience, engagement, and musical self-efficacy are the

constructs in which I personally have engaged throughout my life. As I stated in Chapter 1, school was not a place where I felt I ever really belonged. Learning was more than challenging for me. My early schooling years did not include remediation or educational support in the way schooling currently is set up. If you did not get it, you just did not get it. Failure was my sidekick as was disappointment. Being last at everything and seeing significantly more red pen on my work compared to others was my normal. However, somehow, I still showed up and persevered. Ironically, I had fairly strong self-efficacy which thinking back, I guess connected to my ability to continue on with my schooling. My trajectory was never to go to university, let alone obtain a masters, and a doctorate … that was never on the radar.

This action research journey has put me on the path towards never letting students think they 'can't, shouldn't, or wouldn't.' This action research journey afforded me the opportunity to reflect upon what supports students require in challenging schooling situations and my role as an educator to assist them in doing so. Goal setting, as I have come to understand, is not just a way for students to become better at playing their instruments. It is a means by which they become better at knowing they can. Thus, when teachers support students to know they can "get through" something that is challenging, teachers build resilience in students to carry them into and through the next challenge. Finally, resilience serves as a building block in students' repertoire, which can keep them going, engaged, and motivated even when they are told or think they cannot.

Another lesson I learned throughout this process is that "I do belong at the table," and that I do have something to share. For years, I did not think this to be true. Imposter syndrome is a reality I have lived with throughout my career. Frequently, I have been in

professional situations where I felt like I did not belong, nevertheless, somehow there I was. I am coming to understand I was in these places for a reason and am coming to accept that people saw things in me that I did not yet see. This program, along with reflecting upon the many women in my family who came before me, has paved the way to know I can be a leader and that it is okay to do so. Those who came before me were leaders in their own right. They were taking risks too. For example, getting on a boat and crossing the ocean without knowing where they were going, running and managing farm work while feeding many mouths, having and raising children, balancing work and family, are some of the things I have in my being. Although the next steps of my professional journey are yet unclear, what I do know is there will be challenges and "rocks to figure out how to go around." As I have always done, I will figure out how to get around them and move forward because I now know it is okay to do so—mostly likely with an action research study connected to these efforts.

Conclusion

Music education in schools in both Canada and the U.S. has been part of the educational landscape since the early 1900's (Green & Vogen, 1991; Humphries, 1995). The first, and long-standing version of concert bands in schools was as an elective academic subject school. The nature of concert bands in schools provides the opportunity for students to engage in a musical form that is of a unique music-making genre, with other like-minded peers. When concert band classes become required courses, no longer can it be assumed students are making music because they have similar goals and outcomes such as mastering music and themselves, becoming an accomplished musician, and other self-directed reasons. By comparison, how students persist, engage, and

develop musical self-efficacy in required concert band classes differs markedly from those who elect to participate. Shifting the educational landscape from choosing to pursue band to one that requires participation, ultimately affects instruction, practice, and pedagogical paradigms.

As a music teacher with 22 years of experience, creating a successful required band program in Arizona was the most challenging task I have undertaken. Coming to the realization students in my classes needed something different as compared to what I knew how to do successfully was very difficult. There were no books, teacher resources, or even colleagues, I could ask. Ironically, I learned about the action research process during this time. The action research process afforded me the opportunity to deeply reflect on my practice and situate my thinking about required concert band beyond traditional pedagogy and practice. Despite moving back to Canada, the required concert band phenomena was unexpectedly also present in my current workplace. Although I no longer teach concert band, my colleagues who were teaching required band had similar experiences. They graciously collaborated with me as we proceeded to determine whether goal-setting strategies would affect students' ability to persist, engage, and develop musical self-efficacy in this unique concert band setting.

The findings of the qualitative data from this study suggest goal-setting interventions did affect persistence, resilience, engagement, and musical self-efficacy in required concert band classes. Students identified and wrote goals they set out to accomplish, which they did. Students also stated in interviews goal setting strategies were useful because those tactics afforded them opportunities to scaffold their learning in a manner that was meaningful and relevant to them.

Regardless of the subject, activity, or engagement in which we find ourselves, having the ability to choose and set goals for success is critical. Education and engagement are not a "one size fits all" endeavor, but rather a multi-faceted pathway. Providing students with choice over their learning goals creates opportunities to achieve several small wins, incrementally building self-efficacy towards their educational pursuits. When students have the ability to build self-efficacy, obstacles and challenges become minor bumps on the road towards success. Experiencing students having success in the band class by setting and achieving their goals demonstrated that band teachers should not be afraid to think beyond what they know. In fact, when they do, their students will succeed beyond what they ever thought was possible.

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APPENDIX A

BAYVIEW GLEN LETTER FOR CONDUCTING RESEARCH: PARENTS

Bayview Glen
INDEPENDENT : SCHOOL

275 Duncan Mill Road
Toronto, Ontario M3B 3H9
416.443.1030
bayviewglen.ca

Dear Grade 6 Parents:

Ms Angela Mantie, one of our music teachers, is currently pursuing her doctorate in education through the Mary Lou Fulton Teachers College at Arizona State University. The focus of her research is on the experience of students in their first year of instrumental music and how that is affected by different classroom practices. Bayview Glen is proud to support studies such as these that improve not only the capacity and expertise of our faculty, but also contribute to educational scholarship and practice more broadly. As is noted in the consent form, this project has been approved by the University's own ethics review board as well as the academic leadership of Bayview Glen.

Ms Mantie's work, which is described in detail on the consent form that accompanies this letter, will involve the observation and analysis of work in which your child will engage in the normal course of their regular music classes, however your consent is required to include the results of that observation and analysis in the study.

If you consent, I would ask you to sign the consent form and return it to me in hardcopy or as a pdf to my email address below. If you have any questions about the study, please feel free to contact me and/or Ms Mantie (amantie@bayviewglen.ca) here at the school.

We very much appreciate your support of this important research initiative and continued professional education of our teachers.

Sincerely,

Christopher Domenic Federico (he/him/his)
Assistant Head, Academics

Office 416.443.1030 ext. 614
Mobile 647.466.5546
Email cfederico@bayviewglen.ca
www.bayviewglen.ca

APPENDIX B

RECRUITMENT LETTER AND CONSENT LETTER

Dear Parent:

I am a candidate in the doctoral program in Leadership and Innovation at the Mary Lou Fulton Teachers College at Arizona State University. I am working under the direction of Dr. Ray Buss. I am conducting a research study to examine how to impact/increase persistence/motivation, engagement and musical self-efficacy with grade 6 band students at Bayview Glen as they interact with Reflective Musicianship Goal Setting tools.

I am inviting your child to participate in my research by utilizing Reflective Musicianship Goal Setting tools such as reflective mind maps, learning goal charts and a reflective rubric. As well, students would be offering their opinions and ideas about how they define being successful in band class, what they need to feel successful in band class, and different ways of experiencing band class related to their perceived musical success. Those opinions will be gathered from your student in the manner described below.
If you choose not to have your student participate, there will be no penalty. Your student will receive the same instruction, attention, and feedback in the grade 6 Grade Band class irrespective of his or her participation in the research study.

It is important to note that some of the steps of my research are activities and interactions that your student will perform in the regular course of his or her enrolment in grade 6 Band classes. Though I will be asking all students to participate in these activities as part of their learning in Grade 6 Band, your student's work will not be used in my research without your written permission and your student's explicit assent. These activities are:

• Reflective mind maps given at the beginning of the study and at the end (10 minutes on each occasion)
• Weekly learning goal charts and reflective rubric to be filled out during their practice sessions to be returned to myself or their band teachers (as this does not take place during band class, no extra class time is involved)
• 2 Student surveys given (20 minutes per survey)

These experiences enhance the reflective coursework students are already engaging in. If you elect not to have your student participate in the research, they will still be asked to do this work, though their responses will not be included in the study. There will be no penalty for nonparticipation in the study. The choice to participate or not participate by you or your student will not affect your student's grade or standing at school.

You or your student may be wondering about privacy and confidentiality. The surveys, reflective musicianship mind maps, weekly goal charts and reflective rubrics will be kept confidential and will not be labeled with your student's name. For the surveys, reflective musicianship mind maps, weekly goal charts and reflective rubrics, students will use a unique identifier known only to them. The identifier will consist of the first three letters

of the student's mother's first name and the last four digits of her or his phone number. For example, Mar 0789 would be the code for a student whose mother was Mary and whose phone number was 585-0789. Interviews of individual students will be conducted at a place in the school so that others will not be able to hear the interview. Additionally, upon transcription of the interviews, identifiers will be removed and audiotapes will be deleted.

The results of this study may be used in reports, presentations, or publications but your student's name and identifying information will not be known/used.

If you have any questions concerning the research study or you or your student's participation in it please contact Dr. Ray Buss at (602) 543-6343 or myself at (416) 443-1030.

Sincerely,
Angela Mantie, Doctoral Student
Ray Buss, Associate Professor

By signing below, I agree to allow my child to participate in the grade 6 band program research study at Bayview Glen School.

_____	_____	_____
Signature	Printed Name	Date

If you have any questions about you or your student's rights as a participant in this research study, or if you feel you or your student has been placed at risk, you can contact Dr. Ray Buss and Arizona State University at (602) 543-6343 or the Chair of the Human Subjects Institutional Review Board, through the Office of Research Integrity and Assurance, at (480) 965-6788.

APPENDIX C

SEMI-STRUCTURED INTERVIEW QUESTIONS

1. How did you use the mind maps in band class?

2. Did the mind maps help you in band class? If so, how? If not, why not?

3. How did you use the learning goal charts in band class?

4. Did the learning goal charts help you in band class? If so, how? If not, why not?

5. How did you use the reflective musician rubric in band class?

6. Did the reflective musician rubric help you in band class? If so, how? If not, why not?

7. When you think about band class, what motivates your effort in band class?

8. When you think about band class, how confident are you about your abilities to do well in band class?

9. When you think about band class, how confident are you about your abilities to play your instrument in band class?

10. Will you continue in band after eighth grade? If so, why? If not, why not?

APPENDIX D

REFLECTIVE MUSICIANSHIP SURVEY

Reflective Musicianship: Becoming a Reflective Learner

Dear Students:

As part of your musical journey this year, I want to invite you to be part of helping me understand how we can improve your band classes. To be able to do this, I need to understand and know your opinion about some things. I created this brief survey for you to tell me about your thoughts about your band class. I will use your ideas to help create a band class where everyone feels they are successful and achieving personal learning goals. I will also use your information as part of my research dissertation (a really big book) as a graduate student at Arizona State University.

Because I want to know what you are really thinking, you will answer this survey anonymously. This means you **will not** put your name on this survey. Instead, we are going to use a secret code that only you know to use as your secret name. I will let you know how to make this code so you will be able to remember it for another time.

Your participation in this survey is voluntary. You may choose to not to answer any question or stop answering the questions at any time. It would be helpful if you completed all the survey questions. This survey should take only about 20 minutes to complete. By handing in this completed survey, you will have indicated your consent to do so (this means you wanted to do the survey).

Sincerely,

Mrs. Mantie
Lower School Music Teacher
Bayview Glen School

Part One: About You

How old are you?

- ❑ 11
- ❑ 12
- ❑ Other (please state): _____

With which gender do you identify?

- ❑ Female
- ❑ Male
- ❑ Other (please state): _____

I currently play another instrument other than my band instrument.

- ❑ Yes
- ❑ No

I have played another instrument, however I am not currently doing so.

- ❑ Yes
- ❑ No

Other people in my household currently play an instrument or sing. (ex. choir, etc.)

- ❑ Yes
- ❑ No

Statement	**Strongly Agree**	**Agree**	**Slightly Agree**	**Slightly Disagree**	**Disagree**	**Strongly Disagree**
Playing an instrument is something I value	6	5	4	3	2	1
Playing an instrument is something my family values	6	5	4	3	2	1
My family wants me to play an instrument until grade 12	6	5	4	3	2	1

Part Two: My School Experience
Overall Student Self-Efficacy/ Persistence & Motivation/Engagement

Academic Self-Efficacy

For this section, think about your usual classes like mathematics, English, science, social studies, and French when responding to the following statements.

Statement	Strongly Agree	Agree	Slightly Agree	Slightly Disagree	Disagree	Strongly Disagree
I can complete my mathematics assignments without assistance.	6	5	4	3	2	1
I can complete English assignments without assistance.	6	5	4	3	2	1
I can complete science assignments without assistance.	6	5	4	3	2	1
I can complete social studies assignments without assistance.	6	5	4	3	2	1
I can complete French assignments without assistance.	6	5	4	3	2	1

Persistence-Mastery Goals

For this section, think about your usual classes like mathematics, English, science, social studies, and French when responding to the following statements.

Statement	Strongly Agree	Agree	Slightly Agree	Slightly Disagree	Disagree	Strongly Disagree
I want to do well in my academic classes to demonstrate I can accomplish challenging tasks.	6	5	4	3	2	1
I try hard to understand content in my academic classes.	6	5	4	3	2	1
I work hard to understand new	6	5	4	3	2	1

concepts in my academic classes.						
I work hard in my academic classes because I am interested in learning new things.	6	5	4	3	2	1

Persistence-Performance Goals
For this section, think about your usual classes like mathematics, English, science, social studies, and French when responding to the following statements.

Statement	**Strongly Agree**	**Agree**	**Slightly Agree**	**Slightly Disagree**	**Disagree**	**Strongly Disagree**
I want to do well in my academic classes because doing better than others is important to me.	6	5	4	3	2	1
I want to do well in my academic classes so I can have the highest mark.	6	5	4	3	2	1
I work hard in my academic classes because I am trying to be better than others.	6	5	4	3	2	1
I want to do well in my academic classes so I can be one of the best students.	6	5	4	3	2	1

Persistence-Performance Avoidance Goals
For this section, think about your usual classes like mathematics, English, science, social studies, and French when responding to the following statements.

Statement	**Strongly Agree**	**Agree**	**Slightly Agree**	**Slightly Disagree**	**Disagree**	**Strongly Disagree**

I would avoid doing something in my academic classes that would show I could not do it.	6	5	4	3	2	1
Avoiding things I cannot do in my academic classes is more important than learning something new.	6	5	4	3	2	1
If the work in my academic class is too hard, I don't want to do it.	6	5	4	3	2	1
When I don't know how to do something in my academic classes, I don't ask questions as it could make me appear to be "stupid."	6	5	4	3	2	1

Engagement						
For this section, think about your usual classes like mathematics, English, science, social studies, and French when responding to the following statements.						
Statement	**Strongly Agree**	**Agree**	**Slightly Agree**	**Slightly Disagree**	**Disagree**	**Strongly Disagree**
When learning things in an academic class, I try to look for connections with other things I already know.	6	5	4	3	2	1
I try to understand how the things I am learning in an academic class fit together with each other.	6	5	4	3	2	1
I try to understand how what I have learned in an academic class is related to things I already know.	6	5	4	3	2	1
If I am having trouble learning something in an academic class, I ask for help.	6	5	4	3	2	1
If I don't understand academic class material,	6	5	4	3	2	1

I ask the teacher for help.						
If I am having trouble learning something in an academic class, I ask my friends for help.	6	5	4	3	2	1
If I don't understand something in an academic class, I go back and try to figure it out.	6	5	4	3	2	1
If I get confused with something in an academic class, I will work on it later.	6	5	4	3	2	1
If I get confused with something in an academic class, I will go back and try to learn it again.	6	5	4	3	2	1

Part Three: My Concert Band Experience
Student Musical Self-Efficacy, Persistence & Motivation, Engagement

Student Musical Self-Efficacy- Playing Instruments						
Statement	**Strongly Agree**	**Agree**	**Slightly Agree**	**Slightly Disagree**	**Disagree**	**Strongly Disagree**
I can play the first 5 notes of the Bb concert scale with a good, clear sound.	6	5	4	3	2	1
I can play the entire Bb concert scale with a good, clear sound.	6	5	4	3	2	1
I can play the first three pieces we learned in band class with a good, clear sound.	6	5	4	3	2	1
I can play the more challenging pieces we learned in band class with a good, clear sound.	6	5	4	3	2	1

I played all the pieces at our concert with a good, clear sound.	6	5	4	3	2	1

Student Musical Self-Efficacy- Music Literacy						
Statement	**Strongly Agree**	**Agree**	**Slightly Agree**	**Slightly Disagree**	**Disagree**	**Strongly Disagree**
I can read and play the first 5 notes of the Bb Concert scale.	6	5	4	3	2	1
I can read and play the notes from the entire Bb Concert scale.	6	5	4	3	2	1
I can read and play the first three pieces we learnt in band class.	6	5	4	3	2	1
I can read and play the more challenging pieces we learnt in band class.	6	5	4	3	2	1
I could read and play the notes from the pieces we played at our first concert.	6	5	4	3	2	1

Persistence - Mastery Goals						
Statement	**Strongly Agree**	**Agree**	**Slightly Agree**	**Slightly Disagree**	**Disagree**	**Strongly Disagree**
I want to do well in band class to demonstrate I can accomplish challenging tasks.	6	5	4	3	2	1
I try hard to understand how to play my instrument.	6	5	4	3	2	1
I work hard to understand new concepts in band class.	6	5	4	3	2	1
I work hard in band class because I am interested in learning how to play my instrument.	6	5	4	3	2	1

Persistence- Performance Goals						
Statement	**Strongly Agree**	**Agree**	**Slightly Agree**	**Slightly Disagree**	**Disagree**	**Strongly Disagree**
I want to do well in band class because doing better than others is important to me.	6	5	4	3	2	1
I try to understand how what I have learned in band class is related to things I already know.	6	5	4	3	2	1
When I work hard in band class, it is because I am trying to be better than others.	6	5	4	3	2	1
I want to do well in band class so I am one of the best players.	6	5	4	3	2	1

Persistence-Avoidance Goals						
Statement	**Strongly Agree**	**Agree**	**Slightly Agree**	**Slightly Disagree**	**Disagree**	**Strongly Disagree**
I would avoid doing something in band class that would show I could not do it.	6	5	4	3	2	1
Avoiding things I cannot do in band class is more important than learning something new.	6	5	4	3	2	1
If the work in band class is too hard, I don't want to do it.	6	5	4	3	2	1
When I don't know how to do something in band class, I don't ask questions as it could	6	5	4	3	2	1

make me appear to be "stupid."						

Engagement						
Statement	**Strongly Agree**	**Agree**	**Slightly Agree**	**Slightly Disagree**	**Disagree**	**Strongly Disagree**
When learning things band class, I try to look for connections with other things I already know.	6	5	4	3	2	1
I try to understand how the things I am learning in band class fit together with each other.	6	5	4	3	2	1
I try to understand how what I have learned in band class is related to things I already know.	6	5	4	3	2	1
If I am having trouble learning something in band class, I ask for help.	6	5	4	3	2	1
If I don't understand my band class work, I ask the teacher for help.	6	5	4	3	2	1
If I am having trouble learning something in band class, I ask my friends for help.	6	5	4	3	2	1
If I don't understand something in band class, I go back and try to figure it out.	6	5	4	3	2	1
If I get confused with something in band class, I will work on it later.	6	5	4	3	2	1
If I get confused with something in band class, I will go back and try to learn it again.	6	5	4	3	2	1

Thank you for completing this survey. What you think, do, and say is always important. Not only to me, but most importantly to you, as you are ultimately in charge and responsible for your learning. By helping me understand what you are thinking, you are supporting your teachers to better understand how to create a band class where all students feel successful and confident with their music making.

APPENDIX E

ARIZONA STATE UNIVERSITY IRB APPROVAL

EXEMPTION GRANTED

Ray Buss
Division of Educational Leadership and Innovation - West Campus
602/543-6343
RAY.BUSS@asu.edu

Dear Ray Buss:

On 2/22/2019 the ASU IRB reviewed the following protocol:

Type of Review:	Initial Study
Title:	The Effects of Goal Setting on Persistence, Resilience, Engagement, and Self-efficacy of Students Taking a Required Concert Band Class
Investigator:	Ray Buss
IRB ID:	STUDY00009749
Funding:	None
Grant Title:	None
Grant ID:	None
Documents Reviewed:	• Interview Questions, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions); • Student Assent Form, Category: Consent Form; • Weekly Goal Setting and Rubric, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions); • Survey, Category: Measures (Survey questions/Interview questions /interview guides/focus group questions); • Recruitment and Consent Letter, Category: Consent Form; • IRB Protocol, Category: IRB Protocol;

The IRB determined that the protocol is considered exempt pursuant to Federal Regulations 45CFR46 (1) Educational settings on 2/22/2019.